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ARTIST-BIOGRAPHIES.

LANDSEER.



BOSTON :
HOUGHTON, OSGOOD AND COMPANY.

The Riverside Press, Cambridge.

1879.

FOGG ART MUSEUM
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PREFACE.

SIR EDWIN LANDSEER discovered the dog, or at least perceived and revealed to the world unknown traits of the canine character, and gave new and nobler ideas thereof to all Anglo-Saxondom. In the great mines of Art, worked over by myriads for half a millennium, he sought out an untouched lode and happily found and explored it, to the perennial delight of unnumbered peoples, from the palaces of smoky and magnificent London to the shepherd-huts of remote Colorado and Australia. No artist, from the days of Giotto to those of Millais, has become so quickly and universally famous by means of countless reproductions of his works, scattered broadcast, as they are, through all the wide continents and islands where the language of Shakespeare and Macaulay pursues its conquering way.

The urbane old bachelor, surrounded by his rabble of dogs, was the chief character amid the resi-

dents of St. John's Wood, and often received at his house the most noble of the men of England, whether they bore coronets, or pens, or brushes. Landseer's social life, as distinguished from his artistic career, has not yet been described, and we wait for the kindly attention of a Tom Taylor to do it justice.

The present biographical sketch is based upon Mr. Algernon Graves's admirable "Catalogue of the Works of the late Sir Edwin Landseer, R. A.," Mr. F. G. Stephens's "Memoirs of Sir Edwin Landseer," and the large illustrated books written by Mr. W. Cosmo Monkhouse, and describing the artist's pictures. In connection with these, I have hunted through the biographies of Haydon, Robinson, Wilkie, Leslie, Scott, Bewick, Turner, and other contemporaries, in search of facts about Landseer's personal life, in respect to which the books above noted are deplorably meagre. The biography of Prince Albert and Queen Victoria's Journal have also been examined, for the same purpose; and the essays of Ruskin, Rossetti, Palgrave, and other British critics.

M. F. SWEETSER.

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LANDSEER.

CHAPTER I.

The Goldsmith's Family. — John Landseer. — The Artist's Brothers. —
A Student of Nature. — Haydon's Instruction.

THE trade of the goldsmith and jeweler is intimately connected with the higher branches of art, and many are the famous painters who have taken their first lessons in design under the direction of its skillful craftsmen. Especially is this connection apparent in the department of engraving, which, during its earlier stages, was practiced by the goldsmiths as a part of their business. Familiarity with the properties and capabilities of the metals is equally requisite in each profession, and he who can design and work silver and copper into jewelry finds it not difficult to operate upon plates of those metals with the needle and graver.

•

It was by this natural development from one profession to another and cognate one that the Landseer family attained to its eminent position in the world of art. The grandfather of our artist was a well-to-do jeweler in London, about the middle of the last century, and recognized the high value of the more exalted departments of design. He was on intimate terms with his fellow-craftsman Peter Romilly, a wealthy descendant of a Huguenot family which fled from France after the revocation of the Edict of Nantes.

The jeweler's son, John Landseer, was born at London, in 1761, or else (as another good authority reports) at Lincoln, in 1769. His taste for art was developed at an early age, and claimed such consideration that his father placed him under the instruction of William Byrne, a famous landscape-engraver, who had produced the "Views of the Lakes of Cumberland," "Italian Scenery," Wilson's "Niagara," and many engravings after Claude, Vernet, Turner, and other artists. Afterwards, Aliamet was induced to give lessons to the youth ; and through him the art-lineage of Edwin Landseer

as an engraver extends back almost to the Reformation. Theodore Cuernhert, who was born in 1522, taught the profession to Crispin de Pass, who communicated it to his three sons, William and Simon, both of whom went to England, and Crispin the younger, the teacher of the famous Cornelius Bloemaert. From the latter the craft was inherited by the great Audran family, in the person of Charles of that name, from whom it passed to his brother Claude; thence to Claude's son Gerard, and his grandson Jean. The last named transmitted it to Nicholas Tardieu, who taught J. P. Le Bas, the master of Aliamet; and the latter taught John Landseer, the instructor of his three boys.

The sons of the two friendly jewelers, Samuel Romilly and John Landseer, continued the intimacy in which their fathers had lived. The former seems to have taken a great interest in art, for he attended the lectures of Dr. Hunter and James Barry at the Royal Academy, and doubtless those also of his friend John, even after he had become one of the most famous lawyers in the United Kingdom, and won the distinction of knighthood.

John Landseer engraved the pictures for Moore's "Twenty Views in the South of Scotland;" a set of plates of the drawings of animals by the Dutch masters, Rembrandt, Rubens, and others; and several from the pictures of Turner and the English artists. After his highly successful lectures before the Royal Institution, he was elected to fill one of the six Associate-Engraverships in the Royal Academy, and accepted, with the declaration that he should devote himself to rectifying the anomalous and subordinate position in which engravers were kept by the Academicians. But he was unsuccessful in these efforts, and met with several rebuffs from the officers of the institution.

The chief work of John Landseer was published in 1807, and bore the title of "Lectures on the Art of Engraving," embodying a series of discourses delivered at the Royal Institution, and still highly respected for its valuable exposition of the principles and practice of that branch of art. The members of the profession which John Landseer had thus benefited were not ungrateful, and by their works aided his son

to the greater part of his fame and fortune. No British artist, perhaps none of any nation, owes so much of his popularity to engravings as Landseer does.

When the famous Alderman Boydell was engaged in publishing his great edition of Shakespeare, with costly illustrations by Reynolds and other eminent artists, he met with a hot rivalry from Macklin, who endeavored to outdo the new Shakespeare by an even more sumptuous illustrated Bible. Among the engravers in his service was the young John Landseer, and through his intimacy with the spirited publisher, John was introduced to his future wife. Macklin had induced Sir Joshua Reynolds to paint several pictures for his new work, and among these was an Arcadian family scene, called 'The Cottagers,' or 'The Gleaners,' wherein Macklin and his wife and daughter are portrayed, enjoying the happiness of domestic life before a cosy rustic cottage, while near them stands the beautiful Miss Pott, one of their dearest friends, bearing a sheaf of corn on her head. Not long afterwards John Landseer met this charming gleaner at Macklin's house, and paid his court

to her to such purpose that they were soon married. From this artistic union came three daughters and three sons, — Thomas, born in 1795, Charles, in 1799, and Edwin, in 1802.

Queen Anne Street, the dull, decorous, almost dismal thoroughfare in the region of Cavendish Square, can never be without honor from all lovers of art and of England, for there was the home of Turner, and the studio in which the great landscape-painter executed his most noble works. Greater claim even than that may the gloomy street advance for the respect of lovers of art, since in the building numbered 83, and then occupied by John Landseer, the engraver, Edwin Landseer was born, on or about the 7th of March, 1802. His baptismal name was Edwin Henry, but the latter part of it was soon dropped, and is not known during his future life.

The artistic proclivities of the child Edwin manifested themselves during his tenderest years, and were carefully watched and wisely directed by his father. As soon as he could hold a pencil steadily, the child was taken to the fields on Hampstead Heath, and set to work

drawing from the sheep, goats, donkeys, and cattle which were pastured there in great numbers. The animals were in a kind of semi-savage condition, — by no means tame and docile, yet equally far from wildness and fierceness.

As late as the year 1850 John Landseer showed William Howitt an ancient stile on the Finchley Road, near the corner of West End Lane, and a little below Frognal parish church, and said that many a time he had lifted his boy Edwin over it, so that he could sketch the cattle in the two fields beyond. Three or four years after Edwin's birth, the family had moved to Foley Street; and nearly all the way between Marylebone and Hampstead was then open fields. The neighborhood above alluded to was a picturesque region of oak-trees, forming a favorite walking-ground for the Landseer children. Says the father: "One day when I had accompanied them, Edwin stopped by this stile to admire some sheep and cows which were quietly grazing. At his request I lifted him over, and finding a scrap of paper and a pencil in my pocket I made him sketch a cow. He was very young indeed then, — not more

than six or seven years old. After this we came on several occasions, and as he grew older this was one of his favorite spots for sketching. He would start off alone, or with John or Charles, and remain till I fetched him in the afternoon. I would then criticise his work, and make him correct defects before we left the spot. Sometimes he would sketch in one field, sometimes in the other, but generally in the one beyond the old oak we see there, as it was more pleasant and sunny."

It is thus evident that from his earliest days young Landseer was placed in the closest communion with Nature, and taught to regard her teachings, and no others, as the rule for his future guidance. A large number of these juvenile sketches of animals were preserved by the child's father, and are now carefully guarded at the South-Kensington Museum. Some of them were done when Edwin was in his fifth year, and prove that even then he was skillful in drawing, and a sagacious student of the characters of animals. As Monkhouse has well said, drawing seemed an organic power with him, and his hand was from the first as nat-

urally sympathetic to his eye as the voice of a born songstress is to the ear.

These early achievements of Master Edwin included not only pointers, mastiffs, and spaniels, horses and donkeys, sheep, and all kinds of cattle, but also lions and other wild beasts, and several pictures of hogs and boars. His progress was justly regarded as phenomenal, and was referred to now and then in the current "*Annals of Art*;" while "*The Sporting Magazine*" was glad to get his drawings for publication. The resources upon which he made requisition were inexhaustible, since he continued to draw directly from Nature, without reference to copies of any kind, and thus laid the foundations for his marvelous knowledge of animal life and character.

While Edwin was yet scarcely more than an infant he learned the process of etching, which he carried to great perfection in later years. One plate, done in his eighth year, contains heads of a donkey, three sheep, and a boar, with two donkeys, all of which are done with wonderful skill, and with but slight mistakes in drawing. Several other remarkable sketches

and etchings of this period are still preserved, representing life-like bulls, maternal cows, and solemn little calves, profoundly ruminating. The earliest of these dates from 1809, when Edwin was but seven years old, and shows the heads of a lion and tiger, the latter of which the little fellow drew from a live tiger, in the menagerie at Exeter Change.

The Landseers were then dwelling in Foley Street, not far from Haydon's studio, and in the same quarter of London in which lived West, Mulready, Stothard, Banks, Chalon, Collins, Northcote, Constable, Flaxman, Shee, our own Allston and Leslie, and many other notable sculptors and painters. In this vicinity was Burlington House, where the Elgin Marbles were kept at that time, and the Landseer boys derived great and continuing benefit from the close study which they gave to those glorious specimens of Athenian art. Their contemplation was powerfully instrumental in forming Edwin's style correctly on the best classic models, and the fruits of these early impressions may be perceived in some of the most famous of his later works.

Thomas Landseer may almost be called the colleague of his gifted brother, a large part of whose fame is due to his skillful brain and exquisite sympathy. He learned the art of engraving from his father, and usually practiced the mezzotint manner, as best adapted to the subjects of his choice, although he executed many plates also in line-engraving. Hundreds of Edwin's designs were engraved and widely popularized by Thomas, in single plates and in illustrations for various sporting publications and books about animals. One of his most famous works is the fine mezzotint of Rosa Bonheur's 'Horse Fair.' In 1871 he published an excellent biography of the Northumbrian artist, William Bewick.

Charles Landseer was three years older than Edwin. While yet a young man he made journeys in Portugal and Brazil, in the suite of Lord Stuart de Rothsay, and brought back a great number of interesting studies and sketches. He became an exhibitor at the Royal Academy in 1828, an Associate in 1837, and an Academician in 1845. From 1851 until 1871 he was

Keeper of the Royal Academy, and resigned the office in the latter year.

The first artist with whom Edwin came in effective contact was the eccentric and egotistic Haydon, who became, in a certain sense, his master. He had just exhibited his greatest painting, 'The Judgment of Solomon,' — which Landseer afterwards bought as a memento of the old teacher, — and was engaged on 'Christ's Entry into Jerusalem.' His success was great, and certainly no one could have foreseen his subsequent hapless fortune and tragic death. Haydon thus oddly describes his connection with our subject: "In 1815 Mr. Landseer, the engraver, had brought his boys to me, and said, 'When do you let your beard grow, and take pupils?' I said, 'If my instructions are useful and valuable, now.' 'Will you let my boys come?' I said, 'Certainly.' Charles and Thomas, it was immediately arranged, should come every Monday, when I was to give them lessons for the week. Edwin took my dissections of the lion, and I advised him to dissect animals — the only mode of acquiring [a knowledge of] their construction — as I had dissected

men, and as I should make his brother do. This very incident generated in me a desire to form a school; and as the Landseers made rapid progress, I resolved to communicate my system to other young men, and endeavor to establish a better and more regular system of instruction than even the Academy afforded."

Haydon states that he once told his pupil George Lance: "Still life will be your forte; you must be the Weenix of English art." And to Landseer he said: "Study animals, and be the Snyders of England."

Edwin and his brother were for a long time engaged in drawing in chalk from the cartoon of 'The Beautiful Gate,' among Haydon's pupils; and they were included in the satirical print of 'The Master in the Grand Style, and his Pupils,' which was published in derision of poor Haydon's methods of teaching and execution. Among the disciples of this eccentric master were Eastlake, Bewick, Lance, and Harvey, of whom Haydon wrote: "All these young men looked up to me as their instructor and their friend. I took them under my care, taught them everything I knew, explained the

principles of Raphael's works in my collection of his prints, and did the same thing over again which I had done to Eastlake, without one shilling of payment from them, any more than from him. They improved rapidly. The gratitude of themselves and of their friends knew no bounds."

The rugged and crotchety old Haydon won the love and respect of his pupils of the Landseer family, and was always remembered by them with kindness. When they were about to leave his studio, they prepared a copy of one of the great cartoons, which they presented to him as a parting memento.

CHAPTER II.

The Royal Academy. — John Landseer's Works. — The Beaumont
Sunshine. — The Dead Lion. — A Group of Pictures

JOHN LANDSEER had taught his son to closely observe the external aspect of Nature, and Haydon showed him how to comprehend her less obvious properties, by the aid of the dissecting-knife. Thus the way was prepared for the highest achievements in realistic painting, and the native energy and sympathy of the young student accomplished the rest. He did not go to Italy, the great finishing school of so many of his contemporaries, since his art came not from the study of Raphael, but, as a witty Englishman once said, "from a healthy love of Scotch terriers."

There were many painters of animals before Landseer's day, masters of high fame, who worked out their conceptions of the humbler forms of life with ability and skill. What could be finer than the cattle which Paul Potter

painted, the aristocratic dogs of Van Dyck, the horses of Leonardo, and the ferocious wild beasts of Snyder's? But the English master was the first to make a distinct branch of art which considers animals in their relations to man, as his servants, friends, companions, and imitators; and this delineation of themes which had become very dear and familiar in real life placed Landseer in the most intimate and sympathetic relations with the masses of the people.

In 1815, when he was thirteen years old, Master Edwin appeared as an honorary exhibitor at the Royal Academy, sending two simple portraits, the one of a mule, the other of a dog and puppy. These animals were the property of Mr. W. H. Simpson, of Beleigh Grange, Essex, who was for many years one of the artist's best friends and patrons. In this same year another lad, Master J. Hayter, afterwards a celebrated portrait-painter, sent to the Academy Exhibition a picture entitled 'The Cricketer,' whose subject was the young Landseer.

The exhibition of pictures at the Royal Academy, thus happily begun, was well continued by the master, who sent his works there annually

for the next fifty-eight years, and missed but six years in all that time.

A year later, and another and more notable portrait was made of the juvenile animal-painter, by Leslie, the famous American artist. He was then living with Allston on Fitzroy Square, next door to the house of Flaxman, and, in working out his favorite themes from English poetical history, had at this time chosen to represent a scene from the third part of Shakespeare's "Henry VI.," where Clifford murders young Rutland. The latter character was a portrait of Edwin Landseer, kneeling, and with a rope around his wrists. The picture was exhibited at the Royal Academy, and afterwards passed into the gallery of the Philadelphia Academy.

Leslie, in his autobiography, speaks of his model as, at that time, "a curly-headed youngster, dividing his time between Polito's wild beasts at Exeter Change and the Royal Academy schools "

Edwin was admitted as a student at the Royal Academy during this year, although he had become already famous for his genius in painting animals. He was then a gentle and graceful

lad, full of manliness and character, and with his bright face crowned by light curling hair. Fuseli, the venerable keeper of the Academy, was much pleased with his diligence, and would often look around after him, saying: "Where is my little *dog boy*?"

The Society of Painters in Oil and Water Colors exhibited in the Great Room at Spring Gardens, in 1816, and Landseer sent to their gallery a study of a dog's head. At the same time he was engaged on two pictures of Persian cats, whose originals he had seen at Maldon.

Among the finest of Landseer's dog-pictures was the one exhibited in 1817, a portrait of a Great St. Bernard mastiff, a noble animal, which was over six feet long when but a year old. His steadfast eyes, hanging jowl, broad chest, muscular legs, and dignified air are admirably set forth in the portrait, which Stephens thinks was never surpassed even by the artist himself. A live dog was once admitted into the room with this picture, and was greatly excited when he perceived it.

In the same year Edwin exhibited, at the Royal Academy, a portrait of 'Brutus,' a wise-

looking and grizzly muzzled old dog belonging to Mr. Simpson. A little picture of the same animal, intended for the top of a snuff-box, had been painted by the lad, two years before. Brutus's son was presented to Edwin, and became his favorite dog, frequently acting as a model for the young master. He was a tough and wiry-looking animal, white-haired, short-tailed, and very pugnacious, as appears in one of his pictures, where he is pluckily preparing to give battle to a bull-pup which is approaching his stable-home.

In 1817 John Landseer published a book entitled "Observations on the Engraved Gems brought from Babylon to England by Abraham Lockett, Esq., considered with Reference to Scripture History," advancing the view now generally accepted that the relics in question were royal signets, and not talismans or amulets. Another work on the same theme, and entitled "Sabæan Researches," was afterwards issued by the venerable writer. He had become disgusted with art when the Royal Academy refused to elevate engravers to full membership, and thereupon turned his attention to

archæology and other studies. About this time he made twenty plates for the unsuccessful "Antiquities of Dacca,"—a work which was never completed.

After Edwin had exhibited his wonderful picture of 'Fighting Dogs getting Wind,' at Spring Gardens, in 1818, and Leigh Hunt's coterie had sounded its praises in the strongest terms, Sir George Beaumont bought the painting, and removed it to Coleorton. Now Sir George was the most eminent dilettant in England, at that time, and set the fashions in art, insomuch that painters whose works he bought or praised immediately rose to fame, while those whose manners he disliked had a long up-hill struggle. Our Allston was one of the favored ones; and Turner stood among those who were under the Beaumont ban. Wilkie was another of Sir George's favorites, and, by virtue of that bond of union, he soon began to notice Edwin's pictures, and give them high praise. Quaintly enough he sometimes expressed himself, as when, in writing to Haydon, he said: "Young Landseer's jackasses are also good." This alludes to 'A Donkey,' which the lad exhibited at the Academy in 1818.

In 1818 Edwin also painted a portrait of an old white horse in a stable, for the Right Hon. H. Pierrepont, but it disappeared from the studio, and could not be found. Twenty-four years later it was discovered in a hayloft, where it had been hidden by a dishonest servant, and a note was sent to the patron, explaining the occurrence and saying that the artist had not retouched it, "thinking it better to leave my early style unmingled with that of my old age." When Pierrepont asked its price, he answered that it would be ten guineas, the price which he had been accustomed to receive at the time when it was painted.

'The Cat disturbed' was exhibited in 1819, and represents a dismayed tabby chased to the upper part of a stable by a dog. Dr. Waagen said that "this picture exhibits a power of coloring and a solidity of execution recalling such masters as *Snyders* and *Fyt*." These earlier works indeed possess a much greater solidity and depth than are perceptible in the later productions of the master, and are thus superior in vigor and spirit. Contemporary with the above-named picture were several others of spaniels,

terriers, Newfoundland, and Marlborough dogs ; and the group of three canines called 'The Braggart,' and graphically representing England, Scotland, and Ireland.

About this time the lion in the Exeter-Change menagerie died, and young Landseer succeeded in getting its body, which he carefully dissected. The results of these singular studies were the famous pictures, each nearly eight feet long, of 'A Lion disturbed at his Repast,' 'A Lion enjoying his Repast,' and 'A Prowling Lion,' all of which were sent to the Exhibitions. Thus Haydon's advice was quickly acted upon, and not without good results. The honors of Landseer's pencil were also claimed, during the same year, by wolves, vultures, goats, donkeys, deer, dogs, and horses, manifesting a goodly versatility in a youth of eighteen.

'The Rat-Catchers,' the chief picture of 1821, shows an exciting scene in an old barn, where four eager dogs are waging war against the rodents beneath. The advanced guard of the canine assailants is a small dog, who has already burrowed so deep through the broken floor and earth below that but little more than

his tail is visible, and that is quivering with frantic excitement and rage. Several dead rats lie on the floor, and the other three dogs are watching the advance of their pioneer with fierce and glittering eyes, and limbs tense for a spring. This very successful picture was engraved by Thomas Landseer, in 1823. The three expectant dogs are portraits of Landseer's own pets, Brutus, Vixen, and Boxer, and the subject was so taking that it was repeated two or three times in pictures which are still preserved. The chief of the remaining works of this year were 'Intruding Puppies,' painted for Lord de Tabley; 'An Old English Bloodhound,' a portrait of a famous dog of Woburn; and 'Pointers, To-ho!' a brilliant hunting-scene, which was engraved for "The Sporting Magazine." In 1872 the 'Pointers, To-ho!' was sold for £2,016, at the dispersion of the Giltott collection. When Sir David Wilkie wrote to Sir George Beaumont, describing this season's Exhibition, he said: "Ward, Etty, Stark, Crome, and Landseer are successful, but in no great work." This was the same year in which Martin received the Academy prize of £200 for his

picture of 'Belshazzar's Feast,' a composition whose design had been suggested to the artist by our Allston.

1822 was a memorable year for the young artist, for then he received the £150 premium of the British Institution for his picture of 'The Larder invaded.' The original sketch for this famous work was made on a school-boy's slate, which is still preserved and has a great value. Eighteen other pictures issued from Landseer's studio this year, among which were 'The Watchful Sentinel,' a large black dog standing guard over a pile of packages; several lion-pictures, including the famous lioness and her canine foster-mother; and a group of Devonshire cattle.

About this time Wilkie wrote to Beaumont, deploring the prevalence of a niggling touch in the painting of the contemporary artists, and saying also: "I have been warning our friend Collins against this, and was also urging young Landseer to beware of it." The practice to which the great Scottish painter thus objected was the outgrowth of a desire for minute and delicate finish, and interfered with a proper

breadth of treatment. Landseer was addicted to this over-nicety of execution during his earlier years, and often elaborated backgrounds with a painstaking care and fidelity which left behind even the Pre-Raphaelites.

The most famous of Landseer's early pictures is 'The Cat's Paw,' a dark-toned composition representing the interior of a laundry-room, with a roaring fire in the stove, and a mischievous monkey firmly holding a cat, and using her paw to push certain tempting hot chestnuts from the top of the stove. The unfortunate feline is squalling and struggling vigorously, but to no purpose, while her kittens are mewling spitefully above. This picture was sold for £100, and is now kept at Cashiobury, the seat of the Earl of Essex. Its present value is over £3,000.

There were about a score of pictures painted this year, including several portraits of the master's dogs and other pets, horses, trout-fishing, hunting, and a group of four children of the Bedford family. Mr. de Merle also had his dog Lion portrayed, and paid £50 for the picture. Lion was a powerful animal, good-tempered, yet valiant, and his exploits are still

remembered and chronicled with great admiration. Another picture represented a singular cross between a dog and fox, which Sir Edwin once showed to a friend, saying: "That was rather a strange animal. They call it a fox-dog. I painted it many years ago. It was exactly like him." Thereupon he threw the canvas out of the window, and carelessly remarked: "You may have it, if you will take the trouble to fetch it." The visitor hastened to get this queerly bestowed gift, and extricated it from the branches of a tree into which it had fallen.

CHAPTER III.

A New Inspiration. — The Scottish Highlands. — Leslie. — Sir Walter Scott. — The Breezy Heaths. — Deer-Stalking.

ABOUT the time that Landseer attained his majority, he became at once acquainted with the nobles and the Highlands, and the marked animalism of his earlier manner was replaced by a more human feeling, to which even the wild deer of Glen Tilt were made in some degree to conform. The period between 1824 and 1840 was clear and distinct in its traits, illustrating the perfect balancing of the parallel lives of the artist and the man, and their fruitful harmony in all good works. The flush of vigorous existence and the joy of glowing health were united with the keenest artistic sympathies, and the teeming brain and quick eye were admirably seconded by the skillful hand.

In all its phases of human and animal life, wild scenery of mountain and pass, and rare

beauty of loch and heathery hill, the Highland region of Scotland was discovered to art by Landseer. He was uniformly successful in the treatment of the widely differing phases of the glad, breezy, and semi-savage life of the far north, and the homes and customs of the untamed clans. For nearly fifty years he continued to draw fresh subjects for his pencil from the classic hills of North Britain.

In the year 1824 Landseer was introduced to the glorious scenery and congenial themes of the most picturesque part of Great Britain, and afterwards manifested his constant admiration thereof by annual visits for many years. His first tour in Scotland was made under the most favorable auspices, with Charles R. Leslie and Sir Walter Scott as companions. Scott was in London soon after the young artist's successful exhibition of 'The Cat's Paw,' and was so charmed with his skill in depicting animal life and expression that he induced him to visit Abbotsford that season. Leslie was painting Scott's portrait (now in the Ticknor mansion, at Boston) at this time, and found great difficulty in making his illustrious subject sit, for

the Wizard of the North had more inclination for wandering about the fields with his "doggies," in pursuit of rabbits and other small game. With a good-natured serio-comic petulance, the American painter prophesied that Landseer "will make himself very popular, both with master and mistress of the house, by sketching their doggies for them."

The overflowing life of the young master's delineations was thus noticed by Sir Walter Scott, in his journal: "Landseer's dogs were the most magnificent things I ever saw, leaping and bounding and grinning all over the canvas."

It was late in the year when Leslie and Landseer made their journey to the Highlands, reaching the Scottish capital by the London and Leith steamer. They visited Glasgow, and then explored the fascinating beauties of Loch Katrine and Loch Lomond, after which they walked through the hill-country to Loch Earn. There they found the Gaelic clans assembled for their annual games, under the patronage of Lord Gwydr, and observed their picturesque broad-sword exercises, dancing, and other char-

acteristic athletic pastimes. They also traversed Loch Earn in a large boat, rowed by Highlanders, who regaled the artists with stories of the fairies of the loch, and other weird legends.

Gilbert S. Newton, the famous Nova-Scotia painter, joined them at Edinburgh, and after the visit to the Gaelic assembly at Loch Earn they continued the pilgrimage to Stirling, and then to the land of Burns and the Brigs of Ayr. During the same season Landseer was present at the dinner which the Edinburgh artists gave to Sir David Wilkie.

Many years later Landseer exhibited a picture bearing the title 'Extract from a Journal whilst at Abbotsford,' with the following words: "Found the great poet in his study, laughing at a Collie dog playing with Maida, his favorite old greyhound, given him by Glengarry, and quoting Shakespeare, — 'Crabbed old age and youth cannot agree.' On the floor was a cover of a proof-sheet, sent for correction by Constable, of the novel then in progress. N. B. This took place before he was the acknowledged author of the 'Waverley Novels.'"

Landseer was one of those who suspected

Scott of the Waverley achievements, long before they were claimed by him ; and he doubtless found reasons for this belief while sojourning at Abbotsford.

From this visit also grew the famous picture of 'A Scene at Abbotsford,' which the Duke of Bedford presented to Lord Chief Commissioner Adam. Foremost among the canine figures in this composition is the venerable and decrepit Maida, the favorite dog of Sir Walter Scott, and one of the most celebrated of his species. Six weeks after the picture was painted the old dog died.

After these visits to the north, Landseer's works showed the influence of a new inspiration, with a greater breadth of treatment, and more of the wild freedom of the hills. Moreover, he had been affected by the thoughts and fancies of Sir Walter Scott, insomuch that thereafter he painted many Scottish themes and romantic subjects, such as he had not before attempted. The powerful influence of the great poet and novelist was brought to bear upon the most impressible years of the young artist, and had a noble effect in winning him

to a higher level of endeavor than that of portraying pet game-dogs and poodles. Many of the most notable works of the great animal-painter are filled with the bracing air of the Highlands. As an eminent British critic has wisely said: "No school was ever more delightful to the pupil or more successful in the results of its teaching than Scotland to Landseer. From the time that he first saw it, a change was observable in the man and his work: it taught him his true power; it freed his imagination; it braced up all his loose ability; it elevated and refined his mind; it developed his latent poetry; it completed his education."

Seeing and feeling as earnestly as he did, Landseer also became deeply interested in the types of human life that he found beyond the Tweed, and enjoyed alike their humor and their pathos. Thus he portrayed, with equal skill and sympathy, the illicit distiller, the poacher, the gillie, and the lonely shepherd; and represented the Gaelic men as tender and true in their homes, and hard and fearless upon the heathery hills and the gusty lochs.

So many were the game-birds and animals

that Landseer painted, and so accurate were his portrayals of hunting-scenes, that it was naturally supposed, by most people, that he was a keen sportsman. This, however, was not the case, since, although he delighted to tramp over the moors and hills in quest of wild animals, the sketch-book was always held as more important than the gun. Ewen Cameron, a forest-keeper of Glencoe, was taken out on Landseer's first shooting excursion, and attended him for twenty-four years afterwards. He said that the Highland gillies were often deeply disgusted at being led over the moors all day, with more sketching than shooting. Once they grumbled to each other dreadfully, in their own language; "but," says Cameron, "Sir Edwin must have had some Gaelic in him, for he was *that angry* for the rest of the day, it made them very careful of speaking Gaelic in his hearing after." The gillies were amazed beyond measure, one day, when a magnificent stag was bounding towards their master's shooting-covert, to have Landseer thrust his gun into their hands, with a "Here! take! take this!" while he hastily pulled out

his sketch-book to pencil a reminiscence of the glorious creature. At first, the master was a poor shot, but he improved very much as he grew older. Cameron said: "One day Sir Edwin had the laugh at all the party, for, knowing that he was not the best of shots, they had deliberately posted him where the herd was not expected, when it so happened that the greater number of the stags went his way, and he made by far the biggest bag of the party; in fact, we found him surrounded with dead stags lying all about."

His life was healthy, vigorous, and breezy, growing from within rather than moulded from without, less artistic than natural, altogether unacademic, and hardly even self-controlled. His habits in London were those of a modern gentleman, urbane, affable, and guided by circumstances rather than governing them; but this brilliant society life was annually diversified by visits to the mansions and hunting-lodges of the nobles in Scotland, where he joined eagerly in the pleasures of the chase, or decorated the walls of the houses with appropriate frescos, or portrayed his hosts with their children and pets.

Landseer was an enthusiastic admirer of deer-stalking, which he ranked above all other sports, calling it a battle between the intelligence of man and brute. Yet his chief enjoyment was not connected with the shooting, but rather with the life and homes of the animals, and he always held the pencil more closely than the rifle. Monkhouse has thus beautifully expressed the master's feeling : " It was the mystery of the mountains and the clouds and mists of Scotland, the awfulness of their solitude, the terror of their sudden and magnificent displays of Nature's power, their incomprehensibility, their defiance of the power of man, their sacred splendor of light and shade and color, that made the deer and the eagle, to whom this almost supernatural world was a home and a condition of existence, the animals which of all others were the most suggestive of thought as to the relations between the Maker and the made, and that boundless history of man, in which the history of the individual is but an atom."

What Dürer expressed in his *Melancholia* Landseer illustrated with his wild deer, who served

to set forth his ideas of philosophical necessity, the awarding of pain and pleasure, and the inscrutability of the decrees of Providence. In almost all his heads of deer there is an expression of sensitiveness, grandeur, and pain, as if he foreshadowed their fate, and pitied them from the depths of his heart. In the light of the catastrophe which is some time coming, their expression clearly says, *Morituri saluamus*, and the sympathy of the artist appears in every lineament. With the dogs and the chickens he can jest and be merry, but the antlered kings of the moors call forth deeper and sadder sentiments. The deer, so grand in his isolation, so gentle and graceful, so valiant and strong, is never approached by man except as a destroyer, and all its fascinations and noble traits are held only at the mercy of the rifle-ball. How easily do their pictures appear to us mere parables in color, wherein the valor and strength and thought of humanity are seen in their disguise, in their conflicts, flights, and saddening fate! The master looked upon the deer from "the sad hill of philosophy" alone, and saw only the tragedy into which they were moving.

CHAPTER IV.

The New Home at St. John's Wood. — 'Chevy Chase.' — The Royal Academy. — 'High Life' and 'Low Life.' — 'Jack in Office.' — Birds.

ALTHOUGH Landseer had now attained the years of manhood, and was famous throughout England, he still lived in the home of his father, near Fitzroy Square, and made use of a dingy and uncarpeted painting-room, whose only furniture was two or three cheap chairs and an easel. His father managed all Edwin's business affairs, selling the pictures at prices which seemed proper to him, and receiving the money himself. The young man was quite willing to have his father assume these duties, and gladly devolved upon him their emoluments, as well as their trials. He was not a man of the world, and had no taste for the mercantile phase of his profession, which he always preferred to have some one else attend to for him. But at last it became evident that an independent estab-

lishment was necessary, and so he began to examine the neighborhood of Regent's Park, in order to find a suitable place for a new home. Very reluctantly was this task commenced, for the associations of his old home were too sweet to be lightly left behind. At last, however, he found a small house and garden, with a barn suitable for a studio, and resolved to establish himself there. But a premium of £100 was demanded for the possession of the house, and Edwin abandoned his plan as impracticable, on account of the largeness of the sum. At this juncture the friend who had been influencing him to move out of the paternal mansion advanced the amount necessary, and the change was made. The money was repaid in slow installments of £20 each.

In the house thus acquired Landseer lived for nearly fifty years, and there also he died. As his means grew better, and fresh fancies took possession of his mind, he added new parts to the house, and enlarged it in various directions. It was situated at No. 1 St. John's Wood Road, in that semi-suburban region of small villas which derived the name of St. John's Wood

from its ancient possession by the priors of the Hospital of the Knights of St. John of Jerusalem. The artist distinguished his house by the name of Maida Vale, in pleasant allusion to the pet dog of Sir Walter Scott.

Landseer seems to have been fond of reading "Don Quixote," and evidently intended to illustrate that immortal work, as certain rude sketches attest. In 1824 he painted a picture of Sancho Panza, not quite satisfactory, with his donkey, however, admirably rendered; and a picture of the Don and Rosinante was planned, but never finished. Leslie's 'Sancho Panza' was almost contemporary, and certainly left nothing to be desired.

During the season of 1825, when Landseer was out deer-stalking, his dogs got lost while following a stag which he had wounded, and at night one of them returned to the house alone. The next day the shepherd found the dead stag, with the missing dog, completely exhausted, standing watch over him; and having notified the artist, the latter took out his drawing materials, and made the sketch for the picture of the 'Dead Stag and Deerhound.'

Among the Scottish scenes painted in 1826, the chief was the 'Chevy Chase,' which still remains in its original place at Woburn Abbey. It is an illustration of the old ballad-verse:—

“To drive the deer with hound and horne,
Erle Percy took his way,
The chiefest harts in Chevy Chase
To kill and bear away.”

This was the only large historical painting that Landseer ever executed, — a matter which is subject for congratulation, on some accounts. The picture seems to be a reminiscence of Rubens and Snyders, a medley of ancient and modern types, with conventional figures, half-strung bows, and Flemish dogs. The horses are admirably done, and mark one of the master's highest successes in depicting equine subjects.

Another brilliant semi-mediæval work of this time was 'The Signal,' which is now owned by the Earl of Tankerville. It is a portrait of the Countess of Tankerville, standing on the ramparts of Chillingham Castle, with a bloodhound by her side. The ladies of the Bedford family were also portrayed, for the etching needle of the Duchess.

'The Dog and the Shadow' is an illustration of the old fable, and shows a dog crossing a placid stream on a fallen tree-trunk, and looking at the reflection of himself and his stolen meat in the water. The surrounding landscape is one of the most delightful bits of English scenery, carefully and highly finished in every detail, in the manner of the Pre-Raphaelite school.

As soon as he had attained the age of twenty-four years, the earliest time at which an artist can be elected, according to the laws of the institution, Edwin Landseer was chosen an Associate of the Royal Academy. But very few men have received this honor so soon, and among these have been Sir Thomas Lawrence and John Everett Millais. It has been said that the painting of 'Chevy Chase' led to the promotion of our artist, but Monkhouse believes that that medley-picture had no influence therein.

Landseer signalized his election to the Associateship by sending to the next Exhibition the nobly composed picture of 'The Chief's Return from Deer-Stalking,' which marked also his adoption of a new manner, more broad, free, and effective than that which preceded it. The pro-

longed and deliberate studies of his earlier years, with their care and firmness, had given him a treasury of knowledge which enabled him to paint afterwards with great facility and precision, and with a dexterity which sometimes seemed indeed marvelous. 'The Chief's Return' is the first and one of the best of the works in the new manner. It represents a vigorous young Highland chieftain, attended by an ancient mountaineer, leading two shaggy ponies, one white and the other black, on which two magnificent antlered deer are bound.

'The Monkey who had seen the World' is a clever satire in colors, showing a group of unsophisticated and highly amazed anthropoids surrounding one of their race who has returned from his travels abroad. He is dressed in cocked hat and laced coat, with trousers and buckled shoes, and carries a cane in his hand and an eyeglass pendent from his neck. Thomas Baring gave 1,500 guineas for this picture, and bequeathed it to Lord Northbrook. It has been engraved several times, under various titles. The idea was so taking that later in the same year the master published twenty-four plates, entitled "Monkeyana; or, Men in Miniature."

Another picture of this time, which was engraved by John Pye, was thus described in the catalogue : "William Smith, being possessed of combativeness and animated by a love of glory, enlisted in the 101st Regiment of Foot. At the battle of Waterloo, on the 18th of July following, a cannon-ball carried off one of his legs ; thus commenced and terminated William's military career. As he lay wounded on the field of battle, the dog here represented, blind with one eye, and having also a leg shattered apparently by a musket-ball, came and sat beside him, as 't were for sympathy. The dog became William's prisoner, and when a grateful country rewarded William's services by a pension and a wooden leg, he stumped about accompanied by the dog, his friend and companion. On the 15th of December, 1834, William died. His name never having been recorded in an extraordinary Gazette, this public monument, representing the dog at a moment when he was ill and reclining against the mattress on which his master died, is erected to his memory by Edwin Landseer and John Pye."

A large part of Landseer's fame and wealth

was obtained in the same way as Turner's, — from copyrights on engravings, and from book illustrations. He was seconded by a group of most skillful engravers, headed by Lewis, Cousins, and Thomas Landseer, and numbering more than a hundred and twenty-five, by whom his conceptions were brought before the people in countless thousands of copies. In the matter of touching and retouching the proofs of the plates, Sir Edwin was very careful and scrupulous, and often devoted days, or even weeks, to their correction and improvement.

A banker-poet can afford to surround his rhymes with tempting accessories of art and book-making, such as are out of the reach of his impecunious brethren, whose rolling collars are spread only in lofty garrets. When Samuel Rogers, of that ilk, published the luxurious editions of his poem of "Italy," he summoned the first artists of England to adorn its pages with their choice designs, and thus light up his placid verse by illustrations more than worthy. Turner made many, perhaps a majority, of these sketches ; and Landseer furnished a half dozen or more scenes in the lives of dogs and deer,

together with 'The Cardinal and his Cats.' In the picture of the dogs of St. Bernard, he drew the animals, and Turner put in the surrounding landscape.

Besides his illustrations for the *Sporting Magazine* and for Nimrod's "Sporting," the artist made several characteristic pictures, which were engraved for his own work on deer-stalking.

The earliest known portrait of Landseer by himself was painted in his twenty-seventh year, and published in "The Amulet," after being engraved by Thomas Landseer. The artist is represented in the character of a falconer.

The companion pictures of 'High Life' and 'Low Life,' which became so famous, and were engraved so often, were bequeathed by Robert Vernon to the British nation, and are now in the National Gallery, at South Kensington. The pictures are among the very least in size of all celebrated works of art, and measure only 18 x 13½ inches. The 'High Life' represents a slender and gentle staghound, which has generally and incorrectly been supposed to be a portrait of Sir Walter Scott's Maida. He is sitting near a table which bears a helmet,

beyond which the battlemented tower of the castle appears through the window, while evidences of luxury and refinement are seen on all sides. 'Low Life' has for its subject a massive and brawny bull-dog, sitting in a rude stone doorway, and with one eye keeping guard over the hat, boots, and pint-pot of his master, the butcher, while the other eye is lazily blinking in the warm sunshine. He unctuously licks his fat jowls, and the evidence of his recent capital breakfast is seen in a beef-bone below the threshold. Perfect satisfaction is apparent in every line of his ponderous square head, but it is the satisfaction of a gorged prize-fighter, ready to break, at any moment, into brutal combativeness.

'A Fireside Party,' painted in 1829, and bequeathed by Mr. Sheepshanks to the British nation, is an admirable representation of several serious terriers, lying and sitting in attitudes of ease and thoughtfulness before a fire. The dogs belonged to Malcolm Clarke, of Inverary, and were the originals of the Pepper and Mustard terriers described by Sir Walter Scott in "Guy Mannering." Landseer was now float-

ing in the mid-current of the Waverley-novels excitement, and under the magnetic personal influence of Scott himself ; and accordingly we find him drawing pictures of Edie Ochiltree, and David Gellatley, and other famous characters in the new romances.

Another pathetic scene which the pencil of Landseer illustrated, in a valuable Academy picture, was that described in Scott's poem, of a young gentleman who perished by falling from a cliff on Helvellyn mountain, when his faithful dog watched his remains until they were discovered, three months afterward.

'The Stone-Breaker's Daughter' was a beautiful Scottish picture, executed in 1830, and showing an old man sitting by the roadside, with hammer in hand, while his pretty daughter gossips with him, and a dog licks her hand affectionately.

Before he had attained his thirtieth year, Edwin Landseer received the full honors of the Royal Academy, and was elected an Academician. His diploma-picture, 'The Dead Warrior,' is still preserved by the Royal Academy of Arts.

‘The Old Guid Wife’ was painted for the Duchess of Bedford, and bears the descriptive motto : “She minds naething o’ what passes the day, but set her on auld tales, and she can speak like a prent buke. She’ll ken fine Cullo-den’s sad day. Yon was the guidman’s claymore.” The artist said that his model for this picture was very old and feeble, and he kept her alive on whisky while painting her portrait.

In the year 1833 Landseer executed a posthumous portrait of Sir Walter Scott, with his hound Maida and the terriers Spice and Ginger, the latter being descendants of Dandie Dinmont’s Pepper and Mustard family. Lockhart wrote that “Mr. Edwin Landseer, R. A., has recently painted a full-length portrait, with the scenery of Rymers Glen ; and his familiarity with Scott renders this almost as valuable as if he had sat for it.” The Rymers Glen was the scene of the meeting between the ancient minstrel, Thomas of Ercildoune, and the Fairy Queen ; and Sir Walter wished that it might be used as the background of Leslie’s portrait, but the canvas was not large enough. Not long before, Landseer had illustrated four

more scenes from Scott's romances : the Bride of Lammermoor, the White Lady of Avenel, the Hawking Party, and the False Herald punished (from "Quentin Durward").

'Jack in Office' was exhibited in 1833, and is one of the most exquisite representations of the mingled humor and pathos of the artist. A dog's-meat dealer has left his wheelbarrow in an alley, under the guard of a fat and disdainful mongrel, to whom approach several unfortunate and hungry dogs, in search of the fragrant dainties which perfume the air. One, a degraded and meagre pointer, with driveling mouth and tail between legs, pleads with his nervous and imploring eyes for charity ; another, seated on his own tail, humbly begs, with adulatory whine and dropped paws ; and still others employ other means of pathetic mendicancy, too weak and cowardly to attack the pampered cur who scornfully looks down upon them from the top of the barrow. So supercilious is the guardian's air, so contemptuous and vindictive, that the spectator's sympathy and hopes are altogether on the side of the other dogs.

Landseer was intimate with Sir A. W. Callcott, one of the most famous painters of that time ; and at this time he executed the figures in a picture of 'The Harvest in the Highlands,' of which Callcott painted the landscape.

'The Eagle's Nest' is a grand and simple composition, representing a mountain loch enwalled by black and frowning cliffs, on one of which, in the foreground, is a rude nest of sticks containing two vociferous eaglets. The mother-bird is standing on the edge of the rock, calling to her mate, who is seen flying amain towards his home, over the dark and angry-looking waters below. As a painter of birds, Landseer had no superior, and drew his subjects with unvarying skill and wonderful dexterity ; and his representations of feathery plumage and of horny beak and talons were every whit as accurate as those of the glossy hides of horses, or the electric hair of terriers. Some of his works had eagles, swans, or ducks as their chief subjects ; and in many others wild or domestic fowl were effectively introduced as accessories. One of his first infantile drawings was a pencil-sketch of a parrot ; and his last

great picture represented a battle between eagles and swans. The hens and chickens in some of the Highland pictures are full of verisimilitude, and evince a careful and amused observation of the gallinaceous character ; while the parrots and macaws in some of the later portraits are as appropriate to their aristocratic mistresses as the spaniels of Van Dyck were to his cavaliers and countesses.

CHAPTER V.

The Shakespeare of the World of Dogs. — 'Suspense.' — 'The Shepherd's Chief Mourner.' — 'Dignity and Impudence.'

LANDSEER painted many animals with skill and accuracy, but his love and enthusiasm were reserved for dogs. He was eminently human in his disposition, and therefore chose for his favorite theme the animal which is the best and wisest companion of man, and the one which has the most variety in form and color and size. Indeed, it seemed to have been a matter of intuition rather than choice, for the very first of Landseer's drawings, made in his fifth year, was a sketch of a dog ; while the last of his works was a portrait of another of the canine race. Mulready, Rosa Bonheur, Snyders, even Veronese, perchance, painted dogs with great skill and technical dexterity, but Sir Edwin was the only artist who represented all the varying phases of their lives and

emotions, devoting a life-time to their study, and learning to distinguish all their traits and sentiments. No gesture of paw or head; no language of eye; no peculiarity of walking or leaping, waking or sleeping; no vigilance of the one or sleepiness of the other; no combative or caressing motions, but that were familiar to him whom the English well-called "the Shakespeare of the World of Dogs." From these wide studies and deep sympathies resulted a rich versatility, insomuch that no two of his subjects appear alike, and there are no dull repetitions in all the wide range of his achievements.

Mr. Monkhouse, the closest and most intelligent student of the works of Sir Edwin, has made the following precise and convenient classification: "Landseer's pictures of 'set' humor may be divided into three classes: (1.) In which he uses nothing but the natural expression and character of the dog to suggest qualities which belong also to man. This is the highest class, to which 'Dignity and Impudence' and 'There's no Place like Home' belong. (2.) In which he strains their natural expression to caricature humanity, as in such pictures as 'Alexander

and Diogenes,' and 'Laying down the Law.' (3.) In which he only makes the dog ridiculous, as in the 'Comical Dogs,' for the purpose of 'raising a smile.'"

The favorite point of view in which Landseer regarded the dog was as the attendant of man, whether as servant, companion, or pet ; and he seldom found satisfaction save in grouping the two. The lonely shepherd, the Gaelic moon-shiner, the fisherman, even the dustman of London, has his canine attendant, as dear to its owner, doubtless, as Eos was to the Prince Consort, or Islay to the Queen. If the dog is portrayed alone, he is accompanied by a helmet, a glove, a Highland plaidie, or some other accessory suggesting his master, and always in keeping with his high or low estate. There are those who accuse the artist of overstraining the faculties of canine expression, and there can be no doubt that he did exaggerate in this direction, but not without having a basis of truth to build upon.

The master was always vigilant for the safety and comfort of his four-footed friends, and from his knowledge of their character was able to

suggest ameliorations of their condition. He once said that no dog could endure being kept strictly on the chain for a longer period than three years; that his heart would break, or his reason give way, in the interval. In the matter of cropping the ears of dogs he took a decided position against the custom, maintaining that animals who dig in the earth should have their ears protected, as Nature had provided. Landseer's public opposition to cropping had a great effect in causing it to be partly discontinued.

He used to walk about sometimes with a body-guard of thorough-bred dogs, most of whom had been presented to him by patrician friends, and rejoiced in long and incomprehensible pedigrees. Maida Vale had more than its share of hounds and terriers, "Tray, Blanche, and Sweetheart," who always welcomed the master home in their characteristic ways. He also retained the acquaintance of many aristocratic dogs in the houses of the nobility, and great was the wagging of tails when he came to Woburn Abbey, or Taymouth Castle, or royal Windsor.

Hamerton, the calm and good-tempered critic,

has thus expressed his opinion : " Everything that can be said about Landseer's knowledge of animals, and especially of dogs, has already been said. There was never very much to say, for there was no variety of opinion and nothing to discuss. Critics may write volumes of controversy about Turner and Delacroix, but Landseer's merits were so obvious to every one that he stood in no need of critical explanations. The best commentators on Landseer, the best defenders of his genius, are the dogs themselves ; and so long as there exist terriers, deerhounds, bloodhounds, his fame will need little assistance from writers upon art."

Many artists and connoisseurs think that Landseer's highest achievements and the attainment of his loftiest ideal in art occurred in the year 1834. Among the four chief pictures of this year, the most famous is the ' Bolton Abbey in the Olden Time,' a composition which has often been engraved and often plagiarized, and is now owned by the Duke of Devonshire. Etchings of this work were made by no less personages than Queen Victoria and Prince Albert. It was the first picture for which the mas-

ter received as much as £400, and is now valued at more than £3,000. It is a rich and highly finished composition, representing the vassals of the Abbey bringing their tributes of game, fish, and fruit into the cloisters, where they are received by the jovial old monks (one of whom is a portrait of Sir A. W. Callcott).

'The Naughty Boy' is a picture of a school-boy possessed and shrunken up by outrageous passion, with his toes turned in, feet close together, arms pressed to sides, shoulders raised, and every muscle tense with anger. Landseer wanted to portray this little fellow on account of his sturdy and handsome face and figure, but the subject was rebellious and sulky, and finally broke into hot wrath, slamming his slate upon the studio-floor, blowing bubbles between his compressed lips, and savagely shouting: "I *won't* be painted!" Nevertheless the artist, smiling kindly, went on to portray this little thundercloud, and made an unfading record of his scowling brows and quivering flaxen locks, and all the hostile expressions of his young face.

'A Highland Breakfast' is a highly humorous and characteristic composition, showing the in-

terior of a Scottish shieling, with its bonny mistress in the background, nourishing her babe ; while in the foreground is a group of sheep, hounds, and terriers waiting to get their breakfast from a pan of hot milk, which is slowly cooling before them. A dignified old retriever is biding his time with philosophic calmness, and his attendant white terrier vainly endeavors to imitate his patience and self-command ; while another sniffs the coming feast and licks his mouth in fond anticipation ; a fourth burns his nose in the steaming mess ; and another, a shaggy little terrier, yields a meal to her puppies while waiting for her own.

‘Suspense’ was another noble work of the culminating year, which has been engraved half a dozen times, and now belongs to the nation. It is one of the best illustrations of Landseer’s genius, and is skillfully adapted to call forth the imagination of the spectator, rather than to display that of its designer. A noble bloodhound is watching with intense solicitude before a closed door, while the carpet beside him is dotted with a line of blood-drops, upon which lies a torn eagle-plume, and

on the table behind is a pair of steel gauntlets. Is it the dog's master who has been borne within the door, his life-blood dripping away, and his panoply of battle cast aside? If so, how deep the suspense with which the faithful hound watches for some token that the knight still lives! Or is it that the crouching animal is an avenger who has tracked some assassin to this his last retreat, and now awaits the reopening of the door, ready to rend the miscreant in pieces?

Our artist's father, John Landseer, was still alive and active, and during this year he published an amusing book entitled "Description of Fifty of the Earliest Pictures in the National Gallery." Somewhat later he began to issue a trenchant periodical called "The Review of the Fine Arts," which soon died, and was succeeded by "The Probe," a vigorous journal in which the veteran editor antagonized the then youthful publication, "The Art Union." Perhaps the faint praises and frequent censures which the last-named periodical afterwards gave for many years to Sir Edwin were due to this hostile attitude on the part of his family.

So many were the canine applicants for the honors of portraiture at this time that their names were placed in a list, and awaited their turn in due order. The master's brush was rapid, and in constant employment, yet each dog had to wait for two or three years, so long was the list and so numerous were the applicants.

'The Sleeping Bloodhound,' now at South Kensington, is a portrait of the fine old dog Countess, painted after she died, and in the attitude of sleep. On a dark night the dog was waiting on a high balcony, at Wandsworth, and anxiously watching for her master's return from London. Hearing the wheels of his gig and the sound of his voice, she leaped down, but missed her footing, and fell at his feet, dying. Placing the hound in his gig, the gentleman drove to London the next morning, and went directly to Landseer's studio. The artist was at first vexed by the sudden intrusion on his working hours, but when he saw the unfortunate animal his expression changed to one of sorrow and sympathy, and he said: "This is an opportunity not to be missed. Go away,

and come on Thursday, at two o'clock." It was then Monday noon, and at the appointed time he had finished Countess' portrait, as large as life. This hound was the property of Mr. Jacob Bell, the constant friend and business manager of Landseer, whose pictures he sold, and collected the moneys therefor, just as the artist's father had formerly done.

'The Drovers' Departure, Scene in the Grampians,' was exhibited in 1835, and now belongs to the nation. It was originally painted for the Duke of Bedford, but for some unknown reason he declined to take it, and Mr. Sheepshanks secured the prize. The scene represents the departure of a drove of Highland cattle for the south, with the patriarch of the clan smoking a pipe, while his daughter fills his flask with "mountain dew," and her husband, all plaided and ready for the start, gives a parting caress to the baby. In front, a hilarious puppy is being egged on by a boy to attack the motherly old hen, who defends her brood with defiant mien; the old dog suckles her puppies for the last time; and a white pony, almost toothless, nibbles the grass sideways. In the background

the flocks and herds are seen, defiling away to the south, over a wide heath, with the mountains before them and a lake at one side.

In 1836 Sir Francis Chantrey killed two woodcocks at one shot, a feat which was considered so remarkable that a book of poetry was written about it, and Landseer also painted a commemorative picture, entitled 'Pen, Brush, and Chisel.' The dog therein portrayed was Mustard, which Sir Walter Scott gave to Chantrey. Lady Chantrey afterwards presented the picture to the Queen.

The 'Comical Dogs' represents two terriers, — one with a hat rakishly cocked on the side of his head, and his eye slyly upturned; and the other, of the gentler sex, has a mob-cap upon her head and a pipe in her mouth, the while she "begs" with drooping fore-paws. The composition is jocose and absurd, and some one has well said that "it is not the dogs who are comical, but the artist."

The deeply pathetic pictures of 'The Highland Shepherd's Chief Mourner' and 'The Shepherd's Grave,' which have been so often reproduced, were executed in 1837. The first

represents the interior of a Highland hut, with the coffin of the lonely shepherd in the centre, covered by his maud for a pall, and with a well-worn Bible and a pair of spectacles on the adjacent bench, to indicate at once the piety and the great age of the deceased. The only guardian and chief mourner of the dead is his dog, the faithful companion of his declining years, who now sits upon the pall, with grief-relaxed limbs and face filled with brooding sorrow and profound woe, resting his head on the closed coffin. Monkhouse calls this picture "Landseer's most perfect poem of simple pathos;" and Ruskin gives the following very inaccurate but beautiful description of it: "Here the exquisite execution of the crisp and glossy hair of the dog, the bright, sharp touching of the green bough beside it, the clear painting of the wood of the coffin and the folds of the blanket, are language, — language clear and expressive in the highest degree. But the close pressure of the dog's breast against the wood; the convulsive clinging of the paws, which has dragged the blanket off the trestle; the total powerlessness of the head, laid close and motionless upon

its folds ; the fixed and tearful fall of the eye in its utter hopelessness ; the rigidity of repose, which marks that there has been no motion nor change in the trance of agony since the last blow was struck upon the coffin-lid ; the quietness and gloom of the chamber ; the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life, how unwatched the departure, of him who is now laid solitary in his sleep, — these are all thoughts ; thoughts by which the picture is separated at once from hundreds of equal merit, as far as the mere painting goes, — by which it ranks as a work of high merit, and stamps its author, not as the neat imitator of the texture of a skin or the fold of a drapery, but as a Man of Mind."

'The Shepherd's Grave' is a fresh-heaped mound of earth, with a head-stone, whose inscription is not yet finished by the stone-cutter, whitely revealed in the light of the low-hung moon. The sheep-dog watches patiently over the silent mound, with his head drooping towards the earth, in the long vigils which shall continue until he follows his master (may we not hope it?) into the unknown land beyond.

The best of Landseer's numerous portraits of the members of the British nobility is that which represents the Sutherland children, the Marquis of Stafford and Lady Evelyn Gower. The latter is a pretty young girl, placing a garland around the neck of a pet fawn, with a spaniel "begging" before her ; while the Marquis, a curly-headed boy in a short dress, is seated on the grass, and a noble old deerhound lolls against the adjacent tree. In the background are the towers of Dunrobin Castle.

Another work of this period was the drawing of eight scenes of motherhood, for the Duchess of Bedford. These included a Highland nurse, and seven female animals, with their young.

'A Distinguished Member of the Humane Society' is one of the most widely known of our artist's pictures, and has been reproduced many times, by all manner of processes. It was a portrait of a fine dog named Paul Pry, whose beauty had awakened Landseer's admiration, which was highly increased on seeing the faithful pet carrying a basket of very bright flowers in his teeth. He was a large specimen of the Newfoundland breed, and is portrayed reclining

on the last stone of a sea-side quay, against which the light summer ripples break, lapsing upon the mooring-ring. He is in broad sunlight, with the shadow of his enormous black head falling upon his white flank, while he watches to seaward with strong and pathetic eyes, and marks a quick attention by the gentle lifting of his ears. The painting of the hide is admirable, and shows the rigid and the soft, the downy and the high-lighted, parts; the masses of hair as the dog's habitual motions had permitted them to grow; and the skillful foreshortening of the paws hanging over the quay's edge. This wonderful representation of the canine race, one of the most inimitable which art has ever produced, was painted for the trifling sum of fifty guineas. Mr. Thomas Landseer engraved it in the most superb manner.

'There's Life in the Old Dog yet' is a pathetic picture representing a veteran deerhound who has chased a stag over a high cliff, and fallen upon the rocks below, with his prey. An ancient sportsman has been lowered down by a rope, and finds the dead body of the deer, and

the mangled hound, whose condition he announces to the people above in the words of the title.

'Dignity and Impudence' was painted in 1839, and is the familiar scene where a huge bloodhound is reclining in the door of his kennel, and looking upward, while alongside him appears the head of a bristling and snappish little Scotch terrier, with round black eyes peering through his shaggy hair. The larger dog was a favorite visitor of several London studios, and bore the name of Grafton, while his little friend was called Scratch. This was one of the most humorous and characteristic of Landseer's pictures, and recalls the force and contrasts of Hogarth, without his bitterness. 'Beauty's Bath' was another work of this time, and represents the fair young girl, Emily Peel, taking her spaniel Fido to a morning bath.

'The Lion-Dog of Malta, the last of his Tribe' was painted in 1840, and shows the white and silky-haired little creature lying on a table, close to a huge and earnest-eyed Newfoundland dog, on whose nose he rests a tiny paw, while he looks through long and fringing hair with

glittering eyes. On the front of the table are pencils, brushes, a porte-crayon, and other drawing instruments, and a bit of bread, at which a daring mouse is greedily nibbling.

The 'Laying down the Law' was painted in 1840, and belongs to the Duke of Devonshire. It is a transcendent example of Landseer's specialty of investing animals with the expressions becoming to human passions, and thus producing bits of genial satire, sometimes pathetic and sometimes humorous.

CHAPTER VI.

The Royal Family. — Balmoral. — The Gracious Queen. — The Duke of Bedford and Woburn Abbey. — Dickens, Thackeray, and Sydney Smith.

It is believed by many Englishmen that the attractive social qualities of Landseer first opened a communication between the Royal Family and the intellectual society of the kingdom. It is well known that for some time after the accession of Queen Victoria the literary and artistic people of England were rigidly and markedly excluded from the Palace, and Landseer and many others complained bitterly at such an unaccustomed conduct on the part of the head of the nation. The first familiar guest from the excluded classes was Edwin Landseer himself. In a little while St. John's Wood was amazed at the spectacle of the Queen waiting at Landseer's door, while he changed his coat and mounted one of the groom's horses, to ride with Victoria. The reason appeared that

he was painting her Majesty on horseback, and this was a piece of professional study, devised impromptu by the royal sitter.

Again, Prince Albert's hat and gloves were seen on the floor of the artist's room, sent there without the Prince's knowledge, in order to be introduced into a portrait of his favorite dogs, with which he was to be surprised on his birthday; and great was the bustle when a groom rode up, on a horse all in a lather, for the hat and gloves, as the Prince was going out, and must not miss his hat.

A few years before, Landseer made the first of several pictures of Dash, the Duchess of Kent's favorite spaniel, who was afterwards buried on the slopes of Windsor Castle, under a handsome marble monument. This was the same pet of which Leslie wrote, in describing the coronation of Queen Victoria: "The Queen, I am told, had studied her part very diligently and she went through it extremely well. I don't know why, but the first sight of her in her robes brought tears into my eyes, and it had this effect upon many people; she looked almost like a child. She is very fond of dogs,

and has one very favorite little spaniel, who is always on the lookout for her return when she has been from home. She had of course been separated from him on that day longer than usual, and when the state coach drove up to the steps of the palace, she heard him barking with joy in the hall, and exclaimed, 'There's Dash!' and was in a hurry to lay aside the sceptre and ball she carried in her hands, and take off the crown and robes, *to go and wash little Dash.*"

Under the reign of such a Queen, a Land-seer might well be certain of wealth and honors, and accordingly we find him a frequent and welcome guest at Buckingham Palace, Windsor, and Balmoral, and the recipient of many valuable presents from Victoria and Albert.

The long series of portraits of the members of the Royal Family was auspiciously begun in 1839 by a picture of the Queen, then in the second year of her reign. This was one of the love-tokens given by Victoria to Prince Albert, before their happy marriage.

A year later he painted the Queen and the Duke of Wellington reviewing a body of troops ;

the Queen on horseback, alone ; and Princess Mary of Cambridge, with the Newfoundland dog Nelson. 'The Queen and Children' was painted in 1842, and also Prince Albert and the Princess Royal ; the Queen and Prince Albert, in the characters of Queen Philippa and Edward III. ; the Princess Royal, with her pony and dog ; the Princess Victoire of Saxe-Cobourg ; and the Queen and the Princess Royal. A year later and he produced 'Windsor Castle in the Present Time,' with portraits of the Queen, Prince Albert, and the Princess Royal, with four dogs ; and Princess Alice in a cradle, when nine days old, with the dog Dandie. In 1844 Alice again appeared, in company with the famous hound Eos ; and a year later the Queen was portrayed in the fancy dress of a *bal costumé*. In 1847 the royal lady was depicted while sketching at Loch Laggan ; and in 1854 Landseer painted 'Her Majesty the Queen in the Highlands,' introducing also Prince Albert and the Prince of Wales. In 1861 he drew 'Prince Albert at Balmoral,' which was engraved for the Queen's book, "Leaves from a Diary in the Highlands ;" in 1864, the Princess Beatrice

on horseback ; in 1866, the Queen at Osborne, with Princesses Louise and Helena, and also Prince Albert's shooting party, at Brechin ; and in 1872, the Queen on a white horse.

During his autumnal visits at Balmoral, Sir Edwin enjoyed the pleasantest intimacies with the members of the Royal Family, and was treated with great consideration. His skill with the billiard-cue was frequently called into requisition, when he was challenged to play by Prince Albert ; and his graceful courtesy found at once exercise and reward in helping the Queen over stiles, during her long rural rambles. In Victoria's journal of her life in the Highlands, the name of our artist often appears, and in the most agreeable connection.

One of the master's most fruitful and long-continuing employments was the portrayal of the numerous pets of the Royal Family. This congenial task began in 1835, when he painted Dash, the favorite spaniel of the queen's mother, the Duchess of Kent, and also the three pets of Prince George, — the pony Selim, the Newfoundland dog Nelson, and the spaniel Flora ; Prince Albert's greyhound Eos ; Islay, the queen's pet

terrier ; Waldmann and Cairnach ; Däckel, the queen's badger-dog ; Lambkin, the Duchess of Kent's dog ; Dandie Dinmont and the hedgehog ; the ' Islay, Macaw, and Love-birds ; ' ' Dear Old Boz, ' with a rabbit ; Sharp, the queen's favorite dog in 1866 ; and several others. The set of engraved pictures known as " Her Majesty's Pets, " and representing the favorite animals of the royal Victoria, includes several portraits made by our artist.

Careful students of Landseer's style attribute the great change through which it passed about the year 1824 to his introduction to the Bedford family, and his transition, almost instantaneously, from ordinary middle-class society to that of the highest nobility. With the ducal families of Britain he lived for the rest of his life, not only as an artist, but also as a friend and companion.

The Duke of Bedford's princely palace of Woburn Abbey was a favorite resort for artists at this period, and at one time Leslie, Wilkie, Callcott, Newton, and Landseer spent several days there together, enjoying the pleasant hospitality of the ducal family. At Woburn, also,

Landseer distinguished himself in the humble character of a scene-painter, having executed the scenes for the amateur theatricals which were carried on there.

As early as 1825 the artist visited Woburn Abbey, and received a hearty welcome and abundant patronage. He was for many years afterwards a recipient of the favors of the Russell family, the holders of the dukedom, and his pencil was frequently called into their service. Many of his works received also the honor of being etched by Georgianna, the Duchess of Bedford, and by Lady Elizabeth Russell.

In the year 1826 alone we find Landseer illustrating the ducal family in the following subjects: Lord Cosmo Russell on his pony Fingal; the youthful Lord Alexander Russell and his dog Nell, and again with a pug-dog, and yet again with a spaniel; and Lady Louisa Russell feeding a donkey. During the next year he portrayed the Duchess, and also her two daughters, and the series of Bedford pictures was not finished until nearly fifteen years had passed.

Through the Bedford family the master also became acquainted with the Duke of Gordon, a

wealthy Scottish peer, for whom he painted several fine pictures. One of the best of these, now valued at £1,200, is 'A Scene in the Highlands,' in which the chief characters are the Duchess of Bedford and the Duke of Gordon. Many of the Duke's pictures were afterwards bequeathed to Brodie of Brodie, whose pictures were sold at London, in 1871.

Another Scottish patron of high rank was John, the fourth Duke of Athole, with whom he became acquainted during one of his first Highland visits. Athole presented the young artist at that time with one of his fine deerhounds, which was long kept in memory of the donor. Four years later Landseer painted the noble picture of 'The Death of the Stag in Glen Tilt,' whose chief figure is a portrait of the Duke, surrounded by his clansmen.

The Marquis of Abercorn was another of Landseer's noble friends, and for him the master painted several portraits of the members of the family. These works are now in the possession of the Duke of Abercorn. The master was a welcome visitor at Taymouth Castle, the seat of the Marquis of Breadalbane; and also

at the palace of the Duke of Buccleuch, at Dalkeith. The Duke of Argyle was another patron of our artist, who painted his favorite dog Blaize, in 1830.

Many of the nobles of England chose Landseer for their portrait-painter, and gave him frequent sittings. Besides those elsewhere spoken of, we find among them the Dukes of Devonshire and Wellington; the Marquises of Hamilton and Worcester; Lords Ashburton, Cavendish, Glenlyon and Sefton; Ladies Evelyn Stanhope, Leveson Gower, Blessington, Ashburton, Peel, Jocelyn, Grosvenor, and Butler; and the Count d'Orsay. Among the other notabilities of his time, he painted the portraits of Edward Bulwer, Benjamin Disraeli, the Hon. Mrs. Norton, and Niccolo Paganini.

The high estimation in which Landseer was held by Lord Monson appears in a letter from the latter to David Roberts, in which he says: "There is one with whom I am anxious to lose no time, and that is Edwin Landseer. Would you be my ambassador, and ask him what would be the cost of his painting me a picture? I should like him to come here and

—

paint my portrait with some remarkable dogs, with which, I think, he would be pleased."

Landseer was also retained by the publishers of "The Book of Beauty," to execute several of the portraits of the ladies who were distinguished in that singular volume. Among those whom he painted were Lady Georgianna Russell, the Marchioness of Abercorn, the Countess of Chesterfield, Lady Fitzharris, and Miss Ellen Power. Several other publications of this class enlisted the pencil of the master, who drew pictures also for "The Gallery of Graces" and "The Children of the Aristocracy."

There are those who rank Landseer with Lawrence and Reynolds as a painter of children, claiming that he possesses an equal refinement and naturalness, and makes up for his lack of coloring and finish by a freedom from the mannerism of the earlier twain. Certainly his representations of children are filled with tenderness and truth, whether they are princesses or shepherds' children, and have the true form and look of their ages, whether babies or youths, and all the freshness and innocence of

those who are as yet "unspotted from the world." It has been considered wonderful that the childless Landseer and Reynolds should have obtained such insight into the complex, amazing, unfathomable life of their hardly-appreciated juniors.

With the solitary and remarkable exception of Sir Joshua Reynolds, no British artist ever received at his home so many distinguished visitors as did Sir Edwin Landseer. The house at No. 1 St. John's Wood Road, Lisson Grove, was the centre of his social life, and many were the pleasant parties which he suddenly improvised there, from time to time, inviting his friends by hasty messages sent at the eleventh hour.

Landseer was on terms of intimacy with Charles Dickens as early as 1838, when Cattermole, Maclise, Stanfield, and Harrison Ainsworth belonged to the same coterie. A few years later the artist showed his admiration and friendship by presenting the great novelist with a drawing of Boxer, illustrating "The Cricket on the Hearth." In 1854-55, Landseer used to be a regular attendant at Dick-

ens's amateur theatrical parties, at Tavistock House, where he frequently met Douglas Jerrold. During the next winter he joined the brilliant circle of Englishmen then passing the season in Paris, and there enjoyed the company of Dickens, Thackeray, Browning, Macready, Lytton, Leslie, and Wilkie Collins.

The master also had some connection with the great novelist Thackeray, which became a very warm friendship. In 1860 he drew 'A Black Sheep' for Thackeray, to accompany his story of "Lovell, the Widower," in the Cornhill Magazine.

Landseer was intimate with that marvelous wit and clerical dignitary Sydney Smith, and two of the best sayings of the facetious parson are connected with him. Some one urged Smith to sit to Landseer for his portrait, and he replied in the words of the Syrian messenger to the prophet Elisha: "Is thy servant a *dog* that he should do this great thing?" Leslie avers that Smith never said anything of the kind, but that, having met the artist soon after the story was published, he asked: "Have you seen our little joke in the papers?" To which

Landseer replied: "Are you disposed to acknowledge it?" Smith said: "I have no objections." At another time the artist was talking with him about the drama, and said: "With your love of humor, it must be an act of great self-denial to abstain from going to the theatres." To which Sydney Smith made answer: "The managers are very polite; they send me free admissions, which I can't use, and, in return, I send them free admissions to St. Paul's."

Leslie tells the following story of an incident at a dinner-party at the house of Sir Francis Chantrey, the great sculptor, at which he was present. "Edwin Landseer, the best of mimics, gave a capital specimen of Chantrey's manner, and at Chantrey's own table. Dining at his house with a large party, after the cloth was removed from the beautifully polished table, — Chantrey's furniture was all beautiful, — Landseer's attention was called by him to the reflections, in the table, of the company, furniture, lamps, etc. 'Come and sit in my place and study perspective,' said our host, and went himself to the fire. As soon as Landseer was seated in Chantrey's chair, he

turned round, and imitating his voice and manner said to him: 'Come, young man, you think yourself ornamental; now make yourself useful, and ring the bell.' Chantrey did as he was desired; the butler appeared, and was perfectly bewildered at hearing his master's voice, from the head of the table, order some claret, while he saw him standing before the fire."

Landseer was never so happy as when drawing or studying lions, and kept up that branch of research until the end of his life. Whenever a lion died at the Zoölogical Gardens, its body was offered to the master, and none of the anxious zoölogists of the city might hope for it until he had been consulted. Charles Dickens used to tell a story that once when a party was assembled at Landseer's house, a man-servant opened the door, and thus addressed his master, with perfect *sang-froid*, and as if it was a frequent occurrence there: "Did you order a lion, sir?" Aware of the singularities of their host, and amazed at this straightforward and matter-of-fact questions, some of the guests were afraid that a living lion was loitering outside, and merely awaiting

Landseer's summons to enter. But it soon transpired that the famous lion Nero, a favorite model and long-time acquaintance of the artist, had died during the evening, and the Secretary of the Zoölogical Gardens had put his body into a cart and sent it to Landseer, as a present indeed worthy of its destination. The master painted a large picture from this subject, and afterwards had the skin stuffed and placed in the British Museum, to amaze and delight the liegemen of the Queen.

One of the most amazing and incomprehensible achievements of Landseer occurred at an evening party, given by one of the leaders of London society, at which the artist was one of the lions of the occasion. The conversation, doubtless thus led by some of the party who knew his dexterous draughtsmanship, turned on the subject of facility with the hands, and many instances of wonderful skill in this direction were cited. At last a lady, lolling on the sofa near by, and anxious to get rid of such a dull theme, exclaimed, as if to conclude it: "Well, there's one thing nobody has ever done, and that is draw two things at once!" But

Landseer would not allow the conversation to be quashed thus summarily, and answered: "Oh, I can do that; lend me two pencils, and I will show you." Whereupon, with a pencil in each hand, and not hesitating a moment, he drew with one hand a stag's head and antlers, and with the other a horse's head. The sketches were equally good, and showed great energy and spirit,—as much indeed, as if they had been drawn at different times, and under more favorable circumstances. The acts of draughtsmanship were perfectly simultaneous, and not alternate, and showed that the controlling brain was capable of directing at the same time two distinct limbs in similar but diverse operations, attended with distinct mental processes. How this rare feat may have been accomplished is an interesting question for students of the action of the brain and of the nerve forces.

The subjects of 'The Cavalier's Pets' were two beautiful spaniels, who were portrayed lying on a table, alongside a plumed hat. They were favorites of Robert Vernon, and the entire picture, full of precision and grace, was

painted in less than two days, — a wonderful feat of dexterity and skill. Instances of this remarkable celerity are numerous in Landseer's life. While visiting the eminent connoisseur, William Wells, at Redleaf, he painted the 'Trim, the Old Dog looks like a Picture' in two hours and a half. The master once sent to the Exhibition a picture of rabbits, under which he wrote: "Painted in three quarters of an hour." Mr. Wells says that on one occasion, when he was about leaving his mansion of Redleaf to go to Penshurst Church, his butler placed a canvas on the easel before Landseer, who had preferred to remain in the house. On his return, three hours later, the artist had finished a life-sized picture of a fallow-deer, and so thoroughly was the work done that it was impossible to see how it could be improved by further touching.

Landseer would place a clean canvas upon his easel, and let it remain for a whole day, or even for several days, until he had thought out the whole subject, when he would fall to work and carry forward the painting with great rapidity and precision. His best work, after the

first ten years, was from within, rather than from without.

It was his old comrade Bewick who said: "Sir Edwin has a fine hand, a correct eye, refined perceptions, and can do almost anything but dance on the slack wire. He is a fine billiard-player, plays at chess, sings when with his intimate friends, and has considerable humor.

"Landseer is sensitive, delicate, with a fine hand for manipulation,—up to all the *finesse* of the art; has brushes of all peculiarities for all difficulties; turns his picture into all manner of situation and light; looks at it from between his legs,—and all with the strictly critical view of discovering hidden defects, falsities of drawing or imperfections. See to what perfection he carries his perception of surface, hair, silk, wool, rock, grass, foliage, distance, fog, mist, smoke! how he paints the glazed or watery eye!"

CHAPTER VII.

The Great Change. — Continental Tour. — 'The Sanctuary.' — Frescos.
— 'Shoeing.' — 'Peace' and 'War.' — 'Alexander and Diogenes.'
— Louis Napoleon.

IN the year 1840 came a great change in the life of the master, produced by an attack of illness, which became so serious that he was obliged to abandon the studio, and devote some time to traveling on the Continent. From this date he entered upon his period of reflection and sadness, when his pictures ceased to be narrative, and became painful and pathetic in their lessons, with high-strung passages of spiritual poetry. But even in this late period of solemnity and reflectiveness he executed a few pleasant and humorous pictures, like the 'Alexander and Diogenes,' as if sudden moods of joyfulness lightened through the calm twilight of sorrow.

Mr. William Wells was one of the most enthusiastic admirers of Landseer's paintings, many

of which he added to his great collection of pictures. The artist became a frequent and honored visitor at Redleaf, Wells's country-house ; and it was during one of these sojourns that he was taken with his first violent sickness.

The main trouble which came upon the master at this time was a severe attack of depression, one of the first of those terrible glooms which darkened all his subsequent life, and nearly unseated his reason. He was recommended to abandon work for the time, and go abroad ; and in deference to the wishes of his solicitous friends he took a vacation of some months, during which he traversed parts of France, Belgium, Switzerland, and Austria. His chief sojourns were at joyous Vienna and in the neighborhood of Geneva. Certain sketches of this time show that the master visited Belgium, Frankfort, Geneva, Dijon, Strasburg, and Aix-la-Chapelle. It was the only long tour that he ever made outside the limits of his beloved Britain.

He made six charming character-sketches on this journey, which were afterwards etched by the Queen and Prince Albert. Many other draw-

ings were brought back from the Continent, but no use was made of them, although their beauty and interest have been highly praised. Many of them are slight and unfinished, but nevertheless show great power and life, being for the most part sketches of men and animals.

The civic splendors of Brussels and Vienna, and the magnificent scenery of Switzerland and the Tyrol, appear to have made but little impression upon our master, who hardly even recognized their value in art. He was a conservative Briton in the intense affection with which he regarded the land of his birth, and the unwavering constancy of his attachment to England. His realms of the imagination were upon the same narrow island, — narrow, indeed, but how glorious! — in the picturesque Scottish land; and he was perfectly indifferent to the Alps and the Villa Borghese, as well as to their inhabitants and local divinities.

When the Czar Nicholas of Russia visited England, in 1842, Landseer made a portrait of him, at Gore House. The drawing was owned by the Duke of St. Albans, who presented it to the Duke of Edinburgh, in 1874, doubtless on

account of his connection with the Russian Imperial family.

'The Sanctuary' was painted in 1842, for William Wells, of Redleaf, for 100 guineas ; but Prince Albert was so taken with the picture that he persuaded Mr. Wells to give it up, and it is now owned by the Queen. Many reproductions of this design have been made, in various forms, and render an extended description needless. The hunted stag is just wading up to the secure island shore, with the gleaming water behind broken only by the long ripples from his swimming shoulders, and the still evening sky crossed only by a swerving line of flying fowl. The motto of the picture was taken from the poem of "Loch Maree":—

"See where the startled wild-fowl screaming rise,
And seek in marshall'd flight those golden skies ;
Yon wearied swimmer scarce can win the land,
His limbs yet falter on the watery strand.
Poor hunted hart ! the painful struggle o'er,
How blest the shelter of that island shore !
There, whilst he sobs, his panting heart to rest,
Nor hound nor hunter shall his lair molest."

The 'Otter and Salmon,' exhibited in 1842,

marks the successful entrance of the artist into a new field of illustration, due to the preceding year's visit to the Highlands. The simple composition of this picture shows a huge silver salmon lying dead on its side, and a long-drawn-out brown otter crouching by it, snarling and showing its teeth. This singular amphibious animal was afterwards painted several times by the master.

'Be it ever so Humble, there's no Place like Home' has often been engraved, and was presented to the nation in the Sheepshanks Collection. A soft-eyed spaniel, who has been astray and a willful vagrant, has returned to his kennel, and expresses his joy by whimpering, crouching, and wagging his tail. There is a bit of by-play in the foreground, in the form of a snail, who indeed cannot quit his home, but must ever carry it as a burden upon his back.

The most refined and highly civilized dog which Landseer was ever called upon to portray was Eos, the favorite greyhound of the Prince Consort, a model of grace and dainty beauty, and perfectly adapted to the manner of the artist. Eos died in 1844, two years later,

and was honored with a monument on the slopes of Windsor Castle.

The so-called Milton Villa, an octagonal summer-house in the garden of Buckingham Palace, was adorned with a fresco by Landseer, representing 'The Defeat of Comus.' This composition has been engraved several times, and is remarkable for its overmastering force, and its Hogarthian delineation of a wild and sensual orgy. At the same time Leslie, Mac-lise, Etty, Eastlake, Uwins, Stanfield, and Sir William Ross were engaged in the Milton Villa, each frescoing a lunette with a scene from Milton's "Masque of Comus;" and the Queen and the Prince Consort used to visit the scene of their labors as often as every day. Another fresco of this time was done at Gwyder House, during the competition of cartoons for the House of Lords, and now belongs to the Queen. Ardverikie Lodge, in the Northern Highlands, was adorned with a set of game-pictures, made on the walls with pieces of burnt stick and a red brick. These were destroyed by fire in 1873, but had previously been reproduced by photography.

'The Otter Hunt' was painted for the Earl of Aberdeen, in 1844, and is admirably drawn, but coldly colored and flatly executed. It represents a huntsman standing in a stream, and holding up an otter transfixed through the loins by his spear, writhing and contorted, and biting the spear-staff in his dying agonies, while around him is a multitudinous pack of excited dogs, yelping, leaping, and fighting each other in their fury for the prey. 'The Challenge' was another famous picture of this time, and shows a vigorous stag loudly bellowing his defiance, either at approaching hunters or other animals of his kind.

'Shoeing' is another picture bearing the date of 1844, which has been many times engraved. The scene is the interior of a country blacksmith's shop, with the farrier trying a new shoe on the near hind hoof of a splendid bay mare, under whose head stands a shaggy little donkey, with a bloodhound in front. The main subject of this composition was the mare Betty, belonging to the artist's friend, Jacob Bell, and her master had intended to have her painted with a foal. For this purpose he had two successive

foals bred by her, but they both grew to maturity before the artist was ready to portray the group, and the idea was abandoned. But one day, when Landseer was at Mr. Bell's, he spoke in high terms of the condition of the mare, and said: "I am determined to paint Old Betty after all." The shoeing scene was decided upon, and forthwith carried out, with this famous result. The velvety hide of the mare, touched here and there by lustrous high lights, is admirably represented; and she appears in her accustomed attitude, standing at ease and without a halter. This picture was included by its owner in the Bell Gift to the nation, and is now at South Kensington.

The companion pictures of 'Peace' and 'War' were painted in 1846, and are now in the Vernon Gallery. The former is a beautiful scene on a high chalk cliff overlooking the blue and sun-lit expanse of Dover harbor, with a group of three bright-faced and heedless child-shepherds, and several sheep and goats grazing near by, on the fair green downs. A cannon has fallen from the useless ramparts, and a lamb is pulling out the grass which one of the little

shepherds has placed in the black and silent muzzle. 'War' is a scene just after a battle, with a ruined cottage, whose porch is arched with torn rose-bushes, while lurid smoke casts shadows on the sunny walls. Near the door is a dying horse and his dead rider, — a steel-clad dragoon with sword in hand; and another dead rider and horse lie close beside them in the garden. Mr. Vernon paid £1,500 for 'Peace' and 'War,' and the publishers of the engravings from them paid Landseer £3,000. The publishers laid out this year over £10,000 for the copyrights and engraving of these two and the 'Stag at Bay' and 'Refreshment.'

In the 'Peace' and 'War' the spiritual poetry and pure fancy of the master's later years were highly exemplified, and his marvelous Hogarthian power of telling a story by an instantaneous tableau was happily illustrated. These also were the first pictures in which he symbolized scenes in the common lot of mankind, moving every beholder by the deep pathos and reflective sentiment of the contrasted designs.

'The Stag at Bay' is one of Landseer's most tragic and powerful pictures, and has been

finely reproduced in his brother's engraving. It was painted for the Marquis of Breadalbane.

Another conspicuous picture of very large dimensions was painted in 1847 for the Marquis of Breadalbane, who presented it to Prince Albert, and it is now at Osborne, in the Queen's possession. The scene is 'A Drive of Deer, Glen Orchay,' and represents the shooting of deer in a pass of the Highlands, through which the doomed animals are trooping in full panic.

'Digging out the Otter,' an unfinished work of this time, has since had the honor of being completed by J. E. Millais, R. A.

The venerable victor of Waterloo, Field-Marshal the Duke of Wellington, was fascinated with a courage not inferior to that of his grenadiers, and exhibited in a less sanguinary way, by Van Amburgh, the celebrated menagerie proprietor. He therefore ordered Landseer to paint a large picture of the lion-tamer, as he appeared with his animals in the London theatres, and taking down his Bible told the artist to inscribe a text under it, as exemplifying the

gift of God. On account of this text Landseer used to call the Van Amburgh scene his "sacred picture." The Duke paid £1,000 for the work, which is now owned by his successor. The Queen had a similar picture painted by Landseer, and both of them are regarded as among the poorest productions of his pencil, vulgar in theme, and inefficient in execution.

By this time the critics of London asserted that the master had lost much of the technical skill and solidity of his younger days, and that his later works, though more popular and poetic, were poor in artistic qualities. They were certainly superior to their predecessors in the higher intellectual and imaginative qualities, and it seemed evident that Landseer had at last found the traits of the popular mind to which he could most successfully appeal. These were two in number, sad pathos and gentle humor, and he rang the changes upon them with rarest skill and delicacy. Rossetti thus stated the secret of his magic power: "Landseer is the dramatist of the animal world; life, spirit, incident, are at his command more richly and more sympathetically than with any other

painter of the like class." And Walter Savage Landor said: "There are two men, Hogarth and Landseer, who affect my heart the most deeply of all painters, and Raphael alone can detain me so long a time before him."

In 1848 the master received an order from the Government Commissioners on the Fine Arts to paint three subjects connected with the chase, for the three compartments of the Peers' Refreshment Room, in the new Parliament House. The amount offered was only £500 each; and it is evident that Landseer accepted the commission more for the sake of patriotism than profit. But this contract came to nothing, for the House of Commons refused to vote the appropriation needful, in a moment of pique at the delay in decorating the Palace at Westminster, and the whole scheme fell to the ground.

'The Random Shot' was painted for Prince Albert, in 1848, and is one of the most pathetic of Landseer's works. Some careless hunter has wounded a doe, which has retired hither to die, followed by her fawn. The scene is a vast and misty place amid snowy mount-

ains and frowning ridges, and the mother deer lies dead by the side of a little pool, whither she has fled through the lonely fastnesses to quench her feverish thirst. The innocent little fawn strives in vain to get its accustomed nourishment, for the doe lies on her side, cold and stiff, with her blood frozen on the hard snow.

'Alexander and Diogenes' was painted in 1848, and became the property of the nation, in the Bell Gift. It is a scene of canine life, in which the big white bull-dog Alexander knits his brows and looks askant and haughtily at Diogenes, a dingy and meditative little farrier's dog, who lives in a tub and feeds on poor vegetables. The courtiers of Alexander are two whining and hypocritical hounds, in the background; a sneaking little spaniel, with set smile and glassy adulatory eyes, which is paying court to a greyhound of the gentler sex; and a scornful and contumelious spaniel, which regards Diogenes with upturned nose.

Landseer also exhibited a fine portrait of his father, at this time, — a picture which he retained at Maida Vale, with filial reverence, until his death. During even the last half

decade of his life, the venerable John Landseer was hale and hearty, and frequently took long walks in company with William Howitt, who was his neighbor at St. John's Wood.

When Robert Vernon commissioned the master to paint a new picture for the nation, in 1847, he selected the battle-field of Waterloo as its scene. A year or two later Landseer went to Belgium, to make the necessary studies and sketches for the new work, and excited great interest among the artists of the Low Countries, who were amazed to see a painter living so luxuriously. They reported among themselves, with almost incredulous admiration, that he was always accompanied by a man-servant while sketching in the woods near Brussels, and that he was accustomed to regale himself on the best of champagne. The enormous sum of £3,600 was paid for the copyright of the new historical painting.

'The Dialogue of Waterloo' was the resulting picture, and represents the Duke of Wellington and his daughter-in-law, the Marchioness of Douro, upon the battle-field, while the old veteran describes the scenes of the conflict.

Near them is a Belgian farmer, whose face is a portrait of David Roberts, R. A.

At this time Sir Edwin was frequently received by the Royal Family, and enjoyed gratifying attentions at Windsor. He even gave a few lessons in drawing to the Queen, who admired his *bonhomie* and spirit. In the autumn of this year Sir Edwin also spent some time at Balmoral, and heard the Queen and Prince Albert express their hopes that the Royal Academy would choose Eastlake for its President. He immediately informed Leslie of the fact, by letter, and Leslie persuaded the reluctant Eastlake to be a candidate for the office, to which he was easily elected.

'The Monarch of the Glen' appeared in 1851, and was one of the works designed for the Refreshment Room of the House of Lords, and left on the artist's hands by the failure of the appropriation bill. He sold the picture to Lord Londesborough for 800 guineas, and the copyright to Graves, the print-publisher, for 500 guineas. The subject is a magnificent stag, painted with wonderful skill and delicacy, and modeled with extraordinary vigor. The title of

this picture has been given by later writers, for the artist appended no other name to it than the following lines, from the "Legends of Glen-Orchay: " —

" When first the day-star's clear, cool light,
Chasing night's shadows gray,
With silver touched each rocky height
That girded wild Glen-strae,
Uprose the Monarch of the glen,
Majestic from his lair,
Surveyed the scene with piercing ken,
And snuff'd the fragrant air."

'The Midsummer Night's Dream' is a beautiful poetic invention, and one of the best of the pictures which have been made to illustrate Shakespeare. Titania is an imperial and graceful figure, not fairy-like, but full of the languor of love, and crowned with a diadem of leaves and glow-worms. She leans caressingly against the complacent Bottom, who reaches his huge paw towards her, while a troop of tricky fairies mounted on white rabbits surround the mismated lovers, full of the liveliest frolics and the abandonment of mirth. This picture was painted for the great engineer, Isambard

K. Brunel, who ordered a series of paintings of Shakespearean subjects from different artists, at 400 guineas each. 'The Midsummer Night's Dream' was afterwards sold to Earl Brownlow for nearly £3,000.

'Geneva' is a large painting of several donkeys, a bull, a mule, and other animals, which was finely engraved by Thomas Landseer. The arch and church-tower were painted in by David Roberts, R. A., the friend of Turner, and at this time also intimate with Landseer.

Sir Edwin planned the publication of a splendid book on "The Forest," for which he was to make the illustrations, while his old friend, Lord Alexander Russell, wrote the letterpress. Seven water-color drawings were made for this work, and one of them was sent to Lord Russell, at the Cape of Good Hope. At the same time the master made his drawings of 'Free Trade' and 'Protection,' the latter of which contains a portrait of Benjamin Disraeli.

Nine of Landseer's pictures were sent by their owners to the Universal Exposition at Paris, in 1853, where they called forth much

interest and discussion. Our artist was the only one of his nation to receive the great gold medal from the jury of this prodigious gathering. The decision was incomprehensible to many English connoisseurs, who believed that Mulready was better entitled to the prize, and had more chance of getting it.

The two foremost pictures of 1853 were 'Night' and 'Morning,' representing a duel of two stags and the death of both. The first is a scene of late twilight gloom, with a dim moon and flaws of rain, amid which, hard by a mountain lake, the two beasts are fighting with the utmost desperation and intensity of action, locked horn in horn. It bears the motto-verse :—

"The moon, clear witness of the fierce affray,
Her wakeful lamp held o'er that lonely place ;
Fringing with light the wild lake's fitful spray,
Whilst madly glanced the Borealis race."

The second scene is at the still hour of rosy dawn, with the bright lake slumbering among the gray hills, and the combatants lying dead on the slope, still locked together by their horns. In the air above a bird of prey is cir-

cling, and a fox creeps out of his lair in the fern, both waiting to fall upon their noble victim.

“ Locked in the close embrace of death they lay,
Those mighty heroes of the mountain side ;
Contending champions for the kingly sway,
In strength and spirit match'd they fought— and died.”

‘ The Children of the Mist ’ is a design which is not much known on this side of the Atlantic, although Sir Edwin once stated that he had received more complimentary notes about this little picture than any other he had ever painted. It was also the subject of the finest engraving that Thomas Landseer made. The composition is simple, and represents a group of deer on a wide stretch of moorland, which is covered with clouds.

When Robert Stephenson, the great engineer, was offered a service of silver plate by the London and North Western Railway Company, he suggested that a picture by Sir Edwin Landseer would be more acceptable. The artist said that that was the first time he had ever heard of a man preferring a picture to a service of plate, adding: “ He shall have a good one.”

The theme of the presentation work was 'The Twins,' to which the railway company added Clarkson Stanfield's 'Wind against Tide, Tilbury Fort.'

Sir Edwin was present when the Emperor gave the prizes at the Art Exposition of 1855, and Forster thus narrates Napoleon's reception of him: "As his old friend the great painter came up, the comical expression in his face that said plainly, 'What a devilish odd thing this is altogether, is n't it?' composed itself to gravity as he took Edwin by the hand, and said in cordial English, 'I am very glad to see you.' He stood, Landseer told us, in a recess so arranged as to produce a clear echo of every word he said, and this had a startling effect. In the evening of that day Dickens, Landseer, Boxall, Leslie, and three others dined together in the Palais Royal."

Sir Edwin once painted a picture for Jacob Bell for 100 guineas, which the latter soon afterwards sold for 2,000 guineas. Placing the latter amount in Landseer's bank, Mr. Bell narrated the circumstance, suppressing both his own name and that of the purchaser, and

adding that the seller would not keep the money, but wanted another picture painted for it. The master was so charmed with this generous act that he said: "Well, he shall have a good one." And afterwards, pressing Bell to tell him who his benefactor was, the latter exclaimed, in the words of Nathan, the Israelite: "I am the man." The picture which resulted from this incident was 'The Maid and the Magpie,' afterwards presented by Bell to the nation. The girl is a pretty Belgian dairy-maid, who is about to milk a cow, but turns to listen complacently to the impassioned words of her young lover, standing in the door-way. She has placed a silver spoon in one of the wooden shoes at her side, and a malicious magpie is stealthily carrying it away, preparing unnumbered woes for the pretty maid. The incident was taken from Rossini's *La Gazza Ladra*.

'Uncle Tom and his Wife for Sale' bears witness that the master had given some of his leisure hours to the perusal of Mrs. Stowe's wonderful novel. The scene, however, is not that which its title suggests, for Uncle Tom is a sturdy dog, of humble breeding, who is

exposed at the market for sale, chained to his wife. The most pathetic part of the picture is the face of the female dog, which is turned towards her spouse with a profoundly tearful expression. The master never succeeded better in depicting the almost human intelligence of animals, as exemplified in their physiognomies.

‘Rough and Ready’ is a charming picture of a favorite mare, standing in her stable-yard, and looking, with an expression of annoyance, at a hen, who has just laid an egg, and with loud and uproarious cackles calls all the world to observe.

‘Brae-Mar’ was painted in 1857, and contains perhaps the noblest single figure which Sir Edwin ever painted, — a stately stag, standing clearly out on a misty hill-top, and bellowing defiance, his head showing the perfection of dignity and pride, while near him are several does. This picture was sold, in 1868, for 4,000 guineas.

‘The Twa Dogs’ is an illustration of Burns’s charming poem of the same name, and shows a beautiful Highland landscape, with two characteristic dogs in the foreground. The one is

reclining, with great gravity and clear-eyed dignity apparent in his face; and the other is a rough and honest Scottish tyke, less gentlemanly than his companion, but evidently better fitted for service, as his erect and alert attitude shows, and his bright, quick eye. The scene illustrates the lines:—

“Upon a bonnie day in June,
When wearing through the afternoon,
Twa dogs that were na thrang at hame,
Foregathered once upon a time.

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“Upon a knowe they sat them doune,
And there began a lang digression
About the lords o’ the creation.”

CHAPTER VIII.

Personal Appearance. — 'The Flood.' — An Arctic Scene. — 'The Connoisseurs.' — The Colossal Lion Statues — 'The Font.' — Death and Bequests.

MR. F. S. STEPHENS has given the following pen-picture of Landseer in his fifty-eighth year: "He looked as if about to become an old man, although his years by no means justified the fact; it was not that he had lost activity or energy, or that his form had shrunk, for he moved as firmly and swiftly as ever; indeed, he was rather demonstrative in this matter, stepping on and off the platform in his studio with needless display, and his form was stout and well filled. Nevertheless, without seeming to be overworked, he did not look robust, and he had a nervous manner remarkable in so distinguished a man, one who was usually by no means unconscious of himself, and yet, to those he liked, full of kindness and genial in an unusual degree. The wide green shade which at intervals during his later years the

painter wore above his eyes, to keep the direct light from them, projected straight out from his forehead, and cast a large shadow on his rather plump, but pale, somewhat livid features, and in the shadow one saw that his eyes had suffered. The gray tweed suit, and its sober trim, a little emphatically 'quiet' as it was, marked the man ; so did his stout, not fat nor robust figure, his rapid movements, and utterances that glistened with prompt remarks, sharp, concise, kindly, yet precise, marked with quick humor, but not showing the speaker to be seeking occasions for wit, and imbued throughout with a perfect frankness ; these were characteristics of the man, such as he had always been, and, with distressing intervals of depression, such as he remained until long after."

Tyrwhitt thus gives the artist's view of the great animal-painter : "Landseer is a good naturalist and hunter ; he gets his drawing right from sheer graphic power, and the *coup d'œil* that can fix an idea of motion in his own brain ; he is a colorist from his happy out-door life of observation ; and he is poet enough to be possessed by subjects and imaginations of his own,

and those of the strongest. But all he cares for in his science is just what suits his purpose at the time. He does not want to be a master of painting, as a Venetian or Florentine might ; he wants to do Lady So-and-So's terrier's back bristles exactly like bristles, and no more. He did n't care for painting, and he was n't one of us. He was much greater and healthier and better understood, I dare say, but he shirked the hard work, and he blinked the high aims. He should have believed more in his own genius, and led his patrons with him ; if he had n't thought so much of shooting and staying about at big houses, he might have done them and himself immortal honor."

Landseer's life-long custom in the matter of studies was to make them on mill-boards of a generally uniform size, which also included the first thoughts for many of his pictures, designs which were afterwards modified, and bold conceptions which were never carried out in colors. After his death a great number of these mill-boards were found in the studio, showing artistic qualities of a very high order.

The hairy texture of dogs, the wool of sheep,

the plumage of birds, the glossy hides of horses, were dexterously imitated by Landseer in a close approach to the truth of nature, yet by simple and speedy means, and a thorough and disciplined knowledge of the capabilities of his brushes, and original methods of using his colors and vehicles. They seem to be intuitively perfect, and are worthy the closest examination by students of light-handed and beautiful execution. But this marvelous facility and rapidity were the fruits of many years of arduous preliminary studies, by which the artist's eye and hand had been educated to an almost intuitive accuracy.

'The Hunted Stag' is the name which the Londoners have substituted for the master's title of 'Bran will never put another Stag to bay; and Oscar will no make out by himself. The deer will do fine yet!' The picture thus christened represented a stag taking to the water, after having mortally hurt one of the pursuing hounds, and driven back the other. It is a vigorously designed composition, which the painter changed after its completion by making a background of storm.

Mr. Jacob Bell, who had been for so many years Landseer's most helpful friend, had his portrait painted by the master at this time, at one painful sitting, and died not long afterwards.

'A Kind Star' illustrates the Scottish superstition that hinds are under the protection of benevolent stars, and portrays a hind dying on the shore of a lake, with a star-crowned spirit bending tenderly over it. Realistic London stood aghast before this bit of poetic fancy, and cried that the brain which for so many years had teemed with beautiful conceptions was at last showing signs of decay, and violating the canons of the Academy by encouraging absurd puerilities. The more charitable attributed this lapse to the master's deference to some weak-minded patron, or to a momentary ascendancy of a vulgar impulse.

But distressed Belgravia was greatly relieved the next year when Sir Edwin exhibited his strongest and most powerful picture, the 'Flood in the Highlands.' The scene is a humble village, invaded by a resistless torrent of water, which is sweeping away farm implements, furni-

ture, and domestic animals in wild confusion and wreck, and already surges about the thresholds of the cottages. The people have taken refuge upon the roofs, and afford several admirable groups, full of intense energy and expression, and containing all stages of existence in the valley, from the agonized and despairing woman, with her scarce-saved infant, to the half-imbecile old patriarch, the boy caressing his rescued dog, and the stalwart men vainly struggling to save their cattle and horses from the grasp of the flood. Hens, cats, dogs, hares, and other discordant animals are seen on the roofs, in truce before the imminent danger below.

'Taming the Shrew' is a scene in which a riding-mistress has overcome a vicious thorough-bred mare and made her lie down in the straw, the lady herself reclining fearlessly among the dreaded hoofs, with her head upon the animal's flank. The mare is painted with exquisite skill, in her shining glossy hide, her gracefully bending neck, and her fiery eyes, for the moment subdued by a stronger will. A very saucy little lap-dog is seen playing in the

straw. Contemporary with this work was a grand triptych of stag pictures, scenes in the Marquis of Breadalbane's Highland deer-forest, containing in the centre a fatal duel between two mighty antlered deer, and on the wings stags and hinds on snowy and misty hills.

Apropos of 'The Fatal Duel' a question was raised at this time as to whether Sir Edwin was correct when he painted drops of blood on the broken brow-antlers of his stags. Frank Buckland took up the subject and studied it carefully, coming to the conclusion that it was barely possible that such an appearance might have presented itself, but very unlikely. He also convinced himself that what a white horse was to Wouvermans a bit of red was to Landseer, and states some of the curious shifts and contrivances to which he had been put to attain this touch of bright color. Most critics and men of taste have found serious fault with these dabs of vivid red which Landseer introduces in his pictures, in plaids, dog-collars, bits of meat, and other ways, always crude and irritating, and so aggressively flaming as to have given cause to Monkhouse's *bon mot*, that if a

bull should get into the National Gallery, we should quickly see the last of Landseer's pictures. A duller red, dingy and dirty, was also often employed for the carpets and table-cloths in his interiors.

'Man proposes, God disposes' is an Arctic scene, representing two huge polar bears finding the relics of Sir John Franklin's expedition, on a field of jagged ice, amid the greenish light and lurid shadows of the northern noon. Rosy tints fall on the peaks of ice, and inlets of black water penetrate the line of the lonely coast. Across the front is a brine-whitened boat-mast, with a bit of tarpaulin hanging over it, and a few planks below, on which are some human bones and a coat of navy blue. One of the bears crunches a whitened bone, and the other is pulling from under the mast a ragged bit of bunting, part of a Union Jack. The purchaser of this picture paid Sir Edwin £2,500.

One of the secrets of Landseer's great popularity may be found in his deference to the spirit of the age, and his readiness to reflect the taste of the period. The influence of

passing events was very strong with him, and caused his pencil to portray the life and adventures of his friends and countrymen with enthusiastic attention. In the days of Rarey and the horse-breakers, he painted 'The Taming of the Shrew,' which won all London's admiration; when the Arctic explorers were sailing northward, with England's proud and tearful eyes upon them, he delineated the Polar bears finding the Union Jack on the untrodden ice; and the days of the sham-antique revival were illustrated by the 'Bolton Abbey' and other congenial themes.

The subtlety of Dürer, the profound mystery of Leonardo, the weirdness of Blake, were alike foreign to Landseer's genius. He told his stories in color, with the utmost frankness and clearness, avoiding all involution or half-concealment, and showing forth horror and even repulsiveness altogether undisguised, when those elements were the most natural under the circumstances. To this candor he united a perfect simplicity of arrangement, without complex details or recondite allusions, and therefore all the more effective with the great

majority of observers. Many of his compositions have the directness, intensity, and plainness of Oriental parables, and reveal at a glance their full meaning and purpose.

When Mr. Bicknell's collection of pictures was sold, in 1863, a remarkable instance was seen of the appreciation of Landseer's pictures, even during his life-time. The three compositions, 'The Cat's Paw,' 'The Twa Dogs,' and 'The Prize Calf,' which Bicknell had purchased for £1,070, were sold for £5,646.

'A Piper and a Pair of Nutcrackers' is a charming little picture, portraying a bullfinch seated on a bough, with a pair of dainty little squirrels below. This design became a great favorite, both in England and America, and was furnished with a companion-picture of the 'Little Foxes,' after a painting by S. J. Carter. Mr. Huth paid Sir Edwin 1,000 guineas for 'The Piper.'

'Well-bred Sitters, that never say they are Bored' is a large painting which illustrates all the rare dexterity of the master's touch, and the scope of his insight into animal life, with the full dash and vigor of its translation. The

chief figure is an enormous black dog, sitting as if for his picture, with an air of perfect dignity and self-possession, and holding a softener-brush in his mouth. An elegant and composed fawn-colored dog is at his side ; and in the foreground are several dead doves, a pheasant, and a cigar-case of purple velvet.

‘The Connoisseurs’ was painted in 1865, and presented by Sir Edwin to the Prince of Wales. It consists of a half-length figure of the artist himself, engaged in drawing, while two very intelligent and appreciative dogs look over his shoulders, and observe the progress of the work with contemplative and critical expressions. It is a perfect triumph of Landseer’s peculiar gift of portraying the most delicate shades of animal feeling. As Monkhouse says : “The man behind his work was seen through it, — sensitive, variously gifted, manly, genial, tender-hearted, simple, and unaffected, a lover of animals and children and humanity ; and if any one wishes to see at a glance nearly all we have written, let him look at his own portrait, painted by himself ; with a canine *connoisseur* on either side.”

The portraits of Sir Edwin Landseer also in-

clude two by the Count d'Orsay, executed in 1843; Dupper's drawing, dated 1830; a photograph of 1855; and the pictures made in his earlier years, and elsewhere spoken of. He also had a marble bust executed by Baron Marochetti, which now pertains to the Royal Academy.

'Prosperity' and 'Adversity' have two horses for their subjects: the one a superb and sleek-hided bay horse, admirably formed, and with uplifted head and expanded nostrils; the other a cab-horse in an inn-yard, timidly pawing the stones with worn hoofs, and sniffing hopelessly at a heap of corn which is out of his reach. His neck has been galled to bleeding by the shabby collar, and his face bears lines of weariness and deprecation.

When Sir Charles Eastlake died, leaving vacant the Presidency of the Royal Academy, and Daniel Maclise modestly declined to be a candidate for that honorable office, a large majority of the Academicians and the friends of art begged Landseer to accept the dignity. But he refused, in the most positive manner.

Sir Edwin's first public appearance as a

sculptor was made in 1866, when he exhibited a vigorous model of a stag at bay. It was originally designed to be cast as a silver centre-piece for the hall of the Duke of Abercorn, but proved to be too large for reproduction in the precious metal, and was cast in bronze and purchased by Mr. Eaton.

Once more the noble Northumbrian, the Earl of Tankerville, appears as Landseer's patron, in 1867, when he secured from him two large and brilliant pictures, 'Wild Cattle in Chillingham Park' and 'Deer in Chillingham Park,' which were destined for the adornment of the Earl's castle. The former is a painting of a magnificent bull, accompanied by his cow and calf, and standing among heather and rocks, "mightiest of all the beasts of chase that roam in woody Caledon."

The grandest triumph of Landseer as a sculptor is found in the colossal bronze lions which now adorn the base of the Nelson Monument, in Trafalgar Square. As early as the year 1859 the Government commissioned him to execute these works, since he knew more than any other artist of the structure and ex-

pressions of the king of beasts. Only one of the statues was modeled, the others being formed from that, by certain slight changes; and the casting was done under the supervision of Baron Marochetti.

‘Rent Day in the Wilderness’ was a large picture of 1868, painted for Sir Roderick Murchison, and bequeathed by him to the National Gallery of Scotland. Sir Roderick’s ancestor, Col. Donald Murchison, received the stewardship of the domains of the Earl of Seaforth, after the defeat of the Stuart army at Sheriffmuir in 1715, and defended them for ten years, though confiscated to the Crown, — collecting the rents, and transmitting them to the exiled Earl. The scene is laid at Aana Mulich, at the head of Loch Affrie, in 1722.

‘The Swannery invaded by Sea-Eagles’ was one of Landseer’s last notable works, and shows all the solidity and firmness of his youthful touch. It represents a group of swans’ nests near the mouth of a mountain river, with several fierce brown eagles descending upon their graceful and almost defenseless prey, rending their white plumage with murder-

ous talons, and little recking for the heavy blows of the swans' wings and the bites of their feeble bills. Once more, in this magnificent picture, the youthful fire and ambition of the master flamed up in the late evening of his days.

'The Sick Monkey' was executed in 1870, and met with a great success among the people. Thomas Baring paid 3,000 guineas for the work, which he bequeathed to Lord Northbrook, the Viceroy of India.

'The Font' was painted in 1872, and seems to have been a prophecy of the coming end, as well in the religious solemnity of the subject as in the evident decay of the artist's physical powers. It is an exquisite sacred allegory, in which the emblematic sheep and lambs of the Gospel are gathering around an ancient font in the open fields, while doves have lighted on the edge of the basin, and a rainbow spans the distant sky. On the sides of the font are the symbols of the Atonement, and a mask of the Saviour.

'The Lion and the Lamb' was the last imaginative picture of Landseer, and is distin-

guished for its naked simplicity and unsophisticated grandeur. It is an attempt to portray the realization of the ancient Hebrew prophecy of the time when "the lion shall lie down with the lamb."

The last year of the master's life was productive of four pictures : the equestrian portrait of the Queen ; a picture of his own favorite dog Tracker ; 'The Trickster ;' and Mrs. Prickett's dog Jolly. Jolly was the last dog which Sir Edwin painted.

The closing years of Landseer's life were darkened by attacks of depression and distress, and it was sometimes feared that his reason would give way. At last, having passed the allotted limit of man's existence on earth, he was gathered to his fathers. He died on the first of October, 1873, and was honored by a splendid funeral and an interment in St. Paul's Cathedral.

The property left by Sir Edwin amounted to over £250,000, and the pictures and drawings found in the studio were sold, a few months later, for nearly £70,000. The estate was disposed of by will, in the following manner : To

his brother Charles, £10,000; to Mr. T. H. Hills, £5,000; to Mrs. Ashton, 500 guineas; to Dr. R. D. Darling, £250; to Miss Marion Lee, an annuity of £100; to his servant, William Butler, £100; to Jennie, Sir Edwin's sister, all the jewelry and other articles presented him by the Queen; and the remainder of the property (an enormous amount) to be equally divided between his brother Thomas and his three sisters.

A LIST OF THE
CHIEF PAINTINGS OF SIR EDWIN
LANDSEER,

WITH THE DATES OF THEIR EXECUTION, AND THE NAMES
OF THEIR PRESENT OWNERS.

*** *Based on the Catalogue published by Mr. Algernon
Graves, at London, in 1877.*

The owners' names are in italics.

GREAT BRITAIN.

NATIONAL GALLERY. — *Sheepshanks Gift*, — The Two Dogs, 1822 ; The Angler's Guard, — Mastiff and Greyhound, 1824 ; Sancho Panza and Dapple, 1824 ; The Dog and the Shadow, 1826 ; The Fireside Party, 1829 ; A Jack in Office, 1833 ; The Eagle's Nest, 1833 ; A Highland Breakfast, 1834 ; The Naughty Boy, 1834 ; Suspense, 1834 ; Highland Drovers' Departure, 1835 ; Comical Dogs, 1836 ; The Shepherd's Chief Mourner, 1837 ; The Tethered Rams, 1839 ; Young Roebuck and Rough Hounds, 1840 ; Be it ever so humble there's no place like Home, 1842. *Vernon Gift*, — High Life, 1829 ; Low Life, 1829 ; Highland Music, 1830 ; The Mountain Torrent, 1833 ; The Cavalier's Pets, 1845 ; Time of Peace, 1846 ; Time of War, 1846 ; A Dialogue at Waterloo, 1850. *Bell Gift*, — The

Sleeping Bloodhound, 1835 ; Waiting (Highland Dogs), 1838 ; Dignity and Impudence, 1839 ; The Defeat of Comus, 1843 ; Shoeing, 1844 ; Alexander and Diogenes, 1848 ; The Maid and the Magpie, 1858.

Royal Academy, — The Dead Warrior, 1830.

National Portrait Gallery, — Dr. John Allen, 1841.

National Gallery of Scotland, — Rent Day in the Wilderness, 1868.

THE QUEEN. — Dash, 1835 ; Pen, Brush, and Chisel, 1836 ; Dash, Hector, Nero, and Lorie, 1838 ; Lorie, 1838 ; The Queen, 1840 ; Van Amburgh and his Animals, 1840 ; Islay, Macaw, and Love-birds, 1840 ; Lion Dog from Malta, 1840 ; Islay begging, 1842 ; Cairnach, 1842 ; The Queen and Children, 1842 ; Eos, 1842 ; Marmozettes, 1842 ; The Queen and Prince Albert, 1842 ; The Princess Royal, 1842 ; Sewa, 1842 ; Princess Victoire of Saxe-Coburg, 1842 ; Windsor Castle in the Present Time, 1843 ; The Defeat of Comus, 1843 ; Princess Alice in a Cradle when nine days old, 1843 ; Fresco at Gwyder House, 1843 ; Princess Alice with Eos, 1844 ; The Queen, in a fancy dress, 1845 ; A Drive of Deer — Glen Orchay, 1847 ; The Queen sketching at Loch Laggan, 1847 ; The Free Kirk, 1849 ; Däckel, 1849 ; Hunter and Bloodhound, 1849 ; Highland Lassie crossing the Stream, 1851 ; The Mountain Top, 1851 ; Dandie Dinmont and the Hedgehog, 1852 ; The Queen in the Highlands, 1854 ; Dear Old Boz, 1865 ; The Queen at Osborne, 1866.

The Prince of Wales, — The Connoisseurs, 1865 ; Indian Tent, Mare, and Foal, 1866.

The Duke of Edinburgh, — The Emperor Nicholas of Russia, 1842. *The Duke of Cambridge*, — Prince George's Favorites, 1835. *The Duke of Devonshire*, — The Chieftain's Friends, 1828 ; Bolton Abbey in the Olden Time,

1834; Laying down the Law, 1840. *The Duke of Wellington*,—Highland Whisky Still, 1829; Van Amburgh and his Animals, 1847. *The Duke of Sutherland*,—Children of the second Duke of Sutherland, 1838. *The Duke of Bedford*,—Chevy Chase, 1826. *The Duke of Abercorn*,—Lord Cosmo Russell, 1825; Cottage Industry, 1831; Marchioness of Abercorn and Child, 1834; Children of the Marquis of Abercorn, 1836; Twelfth Night, 1836; The Marquis of Hamilton, 1841. *The Duke of Northumberland*,—The Deerstalker's Return, 1827; The Challenge, 1844. *The Duke of Leeds*,—The Godolphin Arabian, 1827. *The Duke of Athole*,—Death of the Stag in Glen Tilt, 1829. *The Duke of Beaufort*—The Sentinel, 1840.

Marquis of Lansdowne,—Seizure of a Boar, 1821; Crossing the Bridge, 1834. *Marquis of Northampton*,—The Swannery invaded by Eagles, 1869. *Viscount Hardinge*,—Deer at Bay, 1848; Night, 1853; Morning, 1853. *Viscountess Clifden*,—The Breakfast Party, 1831.

Earl of Essex,—The Cat's Paw, 1824; The Hawk Trainer, 1840. *Earl of Tankerville*,—The Signal, 1826; The Death of the Wild Bull, 1836; Red Deer of Chillingham, 1867; Wild Cattle of Chillingham, 1867. *Earl of Powerscourt*,—Two Stags fighting, 1826; Charles Sheridan, Mrs. Sheridan, and Child, 1847. *Earl of Normanston*,—The Highland Cradle, 1831. *Earl of Malmesbury*,—Lady Fitzharris, 1838. *Earl of Ellesmere*,—The Return from Hawking, 1837. *Earl of Zetland*,—Vultigeur, 1870. *Earl Brownlow*,—Midsummer Night's Dream, 1851. *Countess of Chesterfield*,—Countess of Chesterfield, 1835.

Lord Northbrook,—The Traveled Monkey, 1827; Lord Ashburton, 1841; The Sick Monkey, 1870. *Lord de Clifford*,—Marianne, 1829; the Hon. E. S. Russell and

Brother, 1834. *Lord Henniker*, — Brunette, 1823; Fairy, 1823. *Lord W. Russell*, — The Bedford Family, 1824; Pets, 1832. *Lord A. Russell*, — Hours of Innocence, 1825. *Lord C. Russell*, — Setters, 1849. *Lord Ward*, — The Rabbit Warren, 1827. *Lord Dudley*, — Off to the Rescue, 1829; Deer Family, 1838. *Lord Fitzgerald*, — The Monarch of the Glen, 1851. *Lady Monteagle*, — Horses at the Fountain, 1840. *Lady Williams*, — Tapageur, 1821. *Lady Pringle*, — Stag at Bay, 1846. *Lady Wellesley*, — White Horse in a Stable, 1818.

Sir Robert Peel, — Beauty's Bath, 1839; The Shepherd's Prayer, 1845; Azim, 1861; Lady Emily Peel, 1872; *Sir F. Peel*, — The Deer Pass, 1852. *Sir J. H. Crewe*, — Greyhounds resting, 1823. *Sir C. H. Coote*, — The Border invaded, 1822. *Sir Richard Wallace*, — Doubtful Crumbs, 1859. *Sir George Villiers*, — The Mantilla, 1836. *Sir Francis Grant*, — Evening Scene in the Highlands, 1848. *Sir F. Crossley*, — Fallow Deer, 1838. *Sir P. de M. G. Egerton*, — The Intruder, 1819.

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Mrs. Spencer Bell, — Brutus, 1815 ; The Paddock, 1815 ; Chestnut Horse and White Dog, 1817 ; White Terrier, 1819 ; White Terrier sleeping, 1819 ; Vixen, 1824 ; Cross of a Fox and Dog, 1824 ; Waiting for Orders, 1826 ; Maida, 1827 ; Dead Red Deer, 1830 ; Bevis, 1832 ; Otter-hounds in Water, 1843 ; Six Otter-hounds in a Kennel, 1843.

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Wm. Adam, — A Scene at Abbotsford, 1827. *S. Ad-dington*, — Alpine Mastiffs reanimating a Traveler, 1820. *Hon. E. Ashley*, — Viscount Melbourne, 1836. *F. Barchard*, — Refreshment, — A Scene in Belgium, 1846. *Hon. Mrs. Bathurst*, — Children with Rabbits, 1839. *Beaumonts*, — Fighting Dogs getting Wind, 1818. *Bickerstaff*, — How to get the Deer Home, 1831 ; Sir A. W. Callcott, R. A., 1833. *H. W. F. Bolckow*, — The Deerstalker's Return, 1827 ; Brae-Mar, 1857. *C. Booth*, — A Piper and a Pair of Nutcrackers, 1864. *J. W. Bridgman*, — John Bridgman, 1824. *Mr. Brooks*, — The Duke of Devonshire,

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The King of the Belgians, — Lady and Spaniels, 1842; The Forester's Family, 1846.

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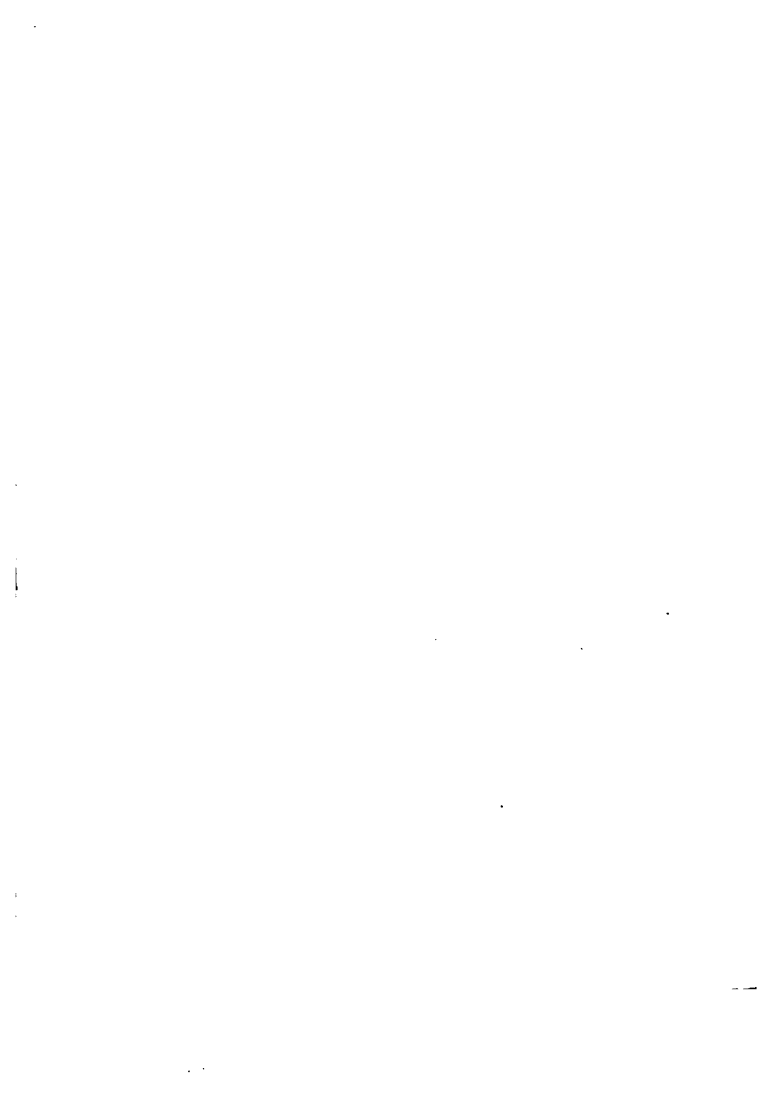
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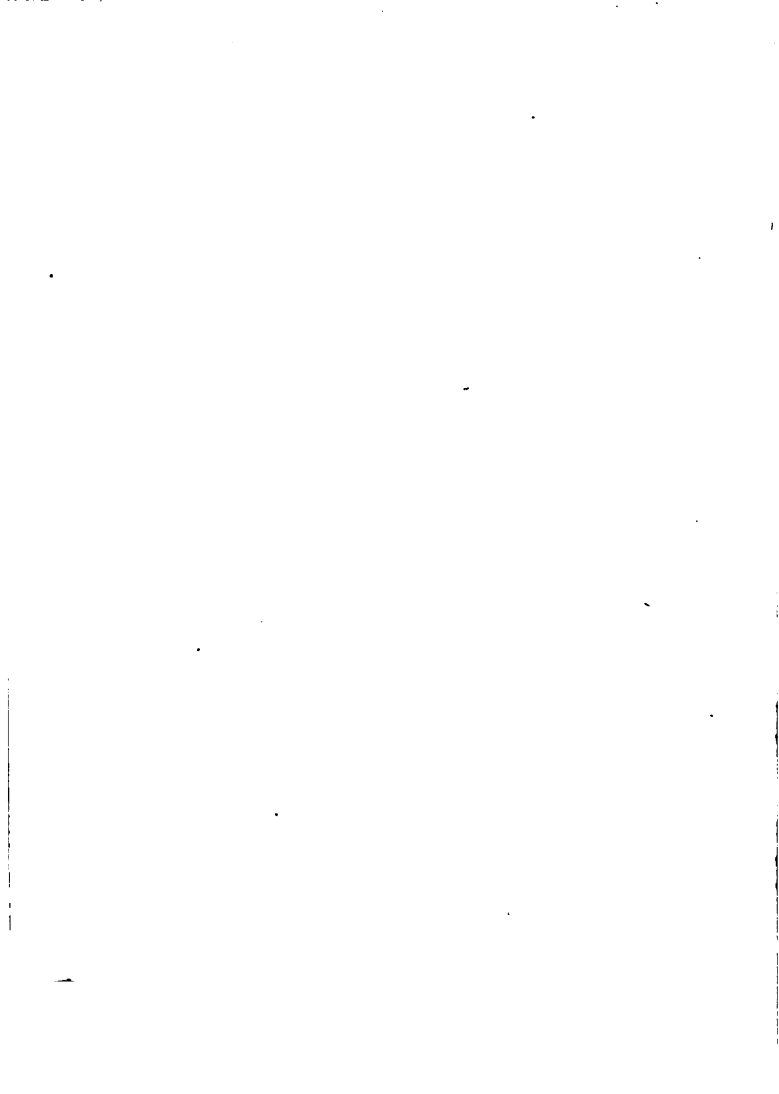
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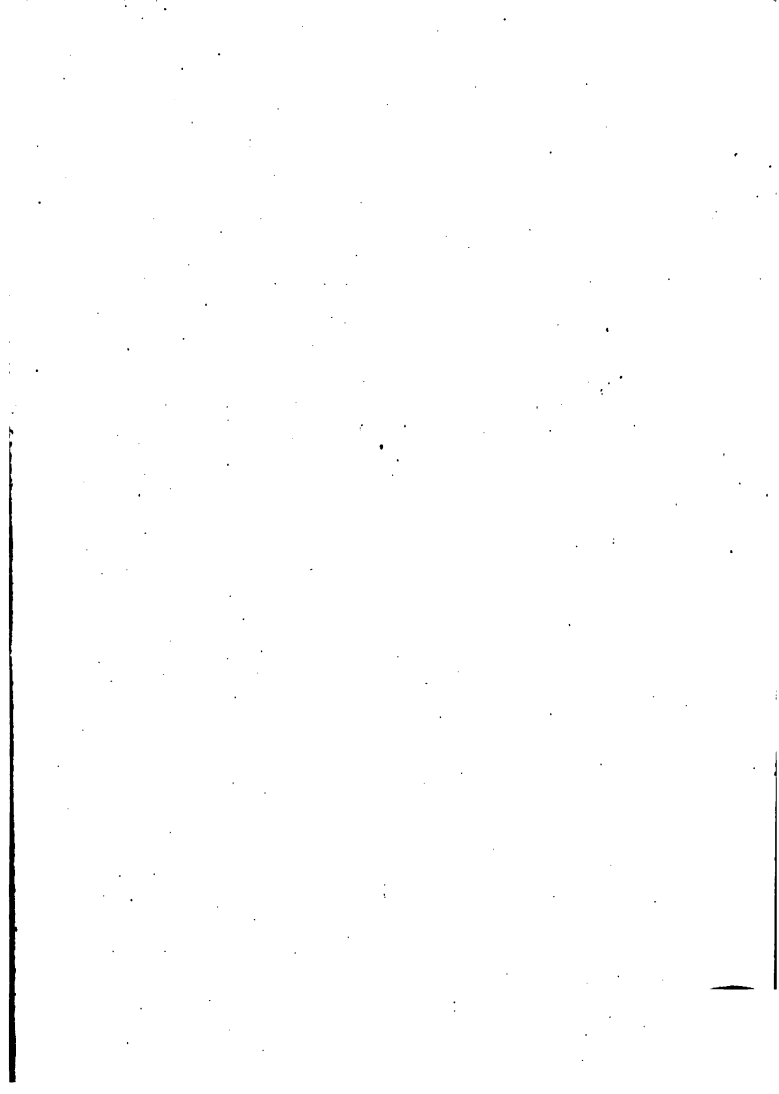
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